



THE INLAND PRINTER

MAY 1933





USE GILBERT PAPERS FOR DURABILITY • FOR IMPRESSIVENESS



Why LANCASTER BOND runs uniform

UNIFORMITY of color both in white and colored paper in the Gilbert Paper Company's mill is guarded by experienced workmen who are constantly watching the flow of the stock and the paper through the machinery for maintenance of high standards of color. Lancaster Bond, with its body of 100% new white rags of the highest character, is carefully watched at all times for uniformity of strength, color, cleanliness and appearance. All lots of Lancaster Bond are as closely uniform as it is possible for modern science allied to experienced paper making to achieve.

We will be very happy indeed to send you current samples of this bond paper "The Aristocrat of All Bonds" and give you the name of our nearest distributor.

Other Gilbert Quality Papers are:

Dreadnaught Parchment • Valiant Bond • Radiance Bond • Resource Bond • Avalanche Bond • Dispatch Bond • Dreadnaught Linen Ledger • Old Ironsides Ledger • Dauntless Ledger Entry Ledger

GILBERT
PAPER COMPANY
MENASHA, WISCONSIN



\$\$\$ **KEEP
Those DOLLARS
in your own pocket**

THOSE DOLLARS you spend to electrotype forms to print four or more up. With the Ludlow you cast them four or more up with a single setting, in your own plant.

THOSE DOLLARS you spend to re-set jobs which would have been held standing, if you had had the type supply without limit which is provided by the Ludlow.

THOSE DOLLARS you spend for compositors' time now wasted in "picking for sorts."

THOSE DOLLARS spent for compositors' time which would be saved with the greater speed of Ludlow composition.

THOSE DOLLARS spent in the pressroom in the make-ready of worn and broken types.

THOSE DOLLARS of profit on the jobs you did not get because your type supply was inadequate.

The money-saving and profit-earning features of the Ludlow system of slugline composition are more important to you today than they ever were before. For the facts, just mail this coupon—no obligation, of course.

LUDLOW TYPOGRAPH COMPANY 2032 Clybourn Avenue
Chicago, Illinois

You may send me the facts regarding the DOLLARS which I may keep in my pocket by use of the Ludlow.

Name. _____ Firm. _____

Address. _____

SET IN LUDLOW TEMPO HEAVY AND TEMPO BOLD

||
Meet

Equipment Obsolescence in Your Own Plant . . . THE HARRIS WAY

Fourteen New Model Presses and Seven New
Seybold Cutters, Drills, Grinders, and Stitchers
. . . these are Harris Seybold Potter Answers to
Equipment Obsolescence of the Graphic Arts.

Newest of these presses is the model LSB—an offset jobber for commercial work—not an office appliance. Harris built and Harris serviced—a production press with a suction pile feeder—a sturdy press, efficient and fast to accurate register. Plate size is 20 x 23". Minimum sheet is 8½ x 11". Maximum sheet is 17 x 22".

Harris Offset Headquarters—Printing Equipment Headquarters to the Graphic Arts—faces the fact of obsolescence as the major issue confronting the printing industry today, and realizes the need for prompt action. Modernize—with Harris. Junk the obsolete press for your printing profits.

HARRIS·SEYBOLD·POTTER

GENERAL OFFICES: 1385 UNION TRUST BUILDING, CLEVELAND

Sales Offices: New York, 461 Eighth Ave. Chicago, 343 South Dearborn Street. Dayton, 813 Washington Street. Factories: Cleveland and Dayton.

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This Book Fits Together the Paper Puzzle

All these puzzles are simple—after they are put together.... The most complicated puzzle before the printer today is made up of many shaped pieces, price, quality, value, customer's satisfaction, profit, orders, shop performance, acceptability, salability, samples, quotations. These pieces are difficult to fit together. It is hard to guess what the picture will be.... You *can* put the pieces of this paper puzzle together in a way that is simple and profitable to you. Use the Hammermill Comprehensive Sample Book. Value, performance, success, orders, customer's satisfaction, continued business, re-salability, your profit—all fit together when you use the standard papers shown in this book. It solves the paper puzzle on three jobs out of five. You should have a Hammermill Comprehensive Sample Book on your desk or in your sample case.

HAMMERMILL COMPREHENSIVE SAMPLE BOOK

I.P.

Hammermill Paper Company, Erie, Pa.

I do not have a copy of the Hammermill Comprehensive Sample Book. Please send me one.
 I have a copy of the Comprehensive Sample Book. Please send me "Making Profit With The Comprehensive Sample Book."

NAME _____

ADDRESS _____

(PLEASE ATTACH TO YOUR BUSINESS LETTERHEAD.)

A. C. RANSOM CORPORATION

■ Licensed

Manufacturers of

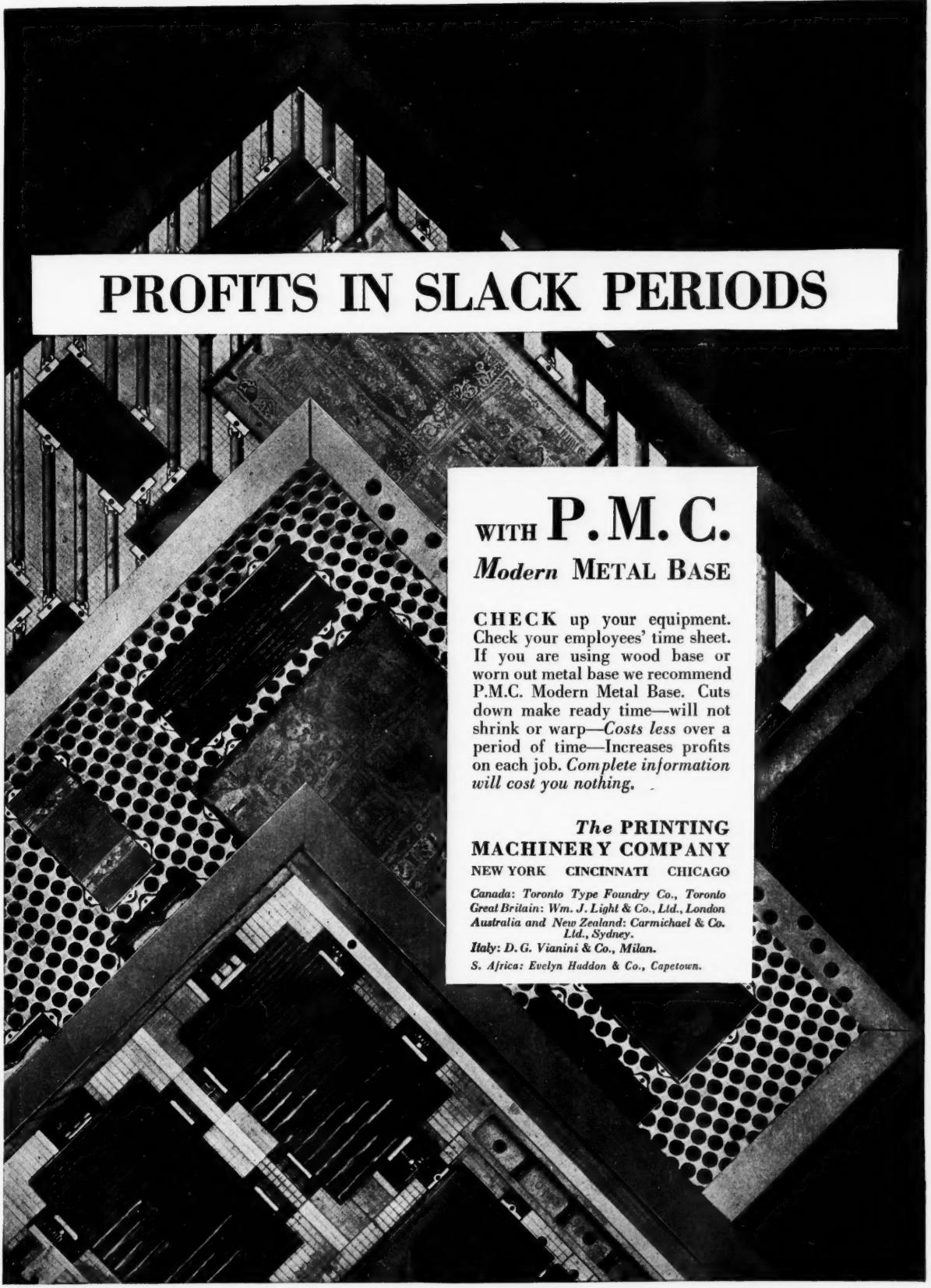
THE AULT & WIBORG COMPANY OF CANADA, LTD.

Factories at:

BATTLE CREEK, MICHIGAN	89 North Division Street
TORONTO, CANADA	82-90 Peter Street
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VANCOUVER, B. C.	496 Prior Street

Branches at:

WINNIPEG, MANITOBA—179 Bannatyne Avenue East	
DALLAS, TEXAS—1710 Carter St.	SAN FRANCISCO, CALIFORNIA—780 Folsom St.



PROFITS IN SLACK PERIODS

WITH P.M.C. *Modern Metal Base*

CHECK up your equipment. Check your employees' time sheet. If you are using wood base or worn out metal base we recommend P.M.C. Modern Metal Base. Cuts down make ready time—will not shrink or warp—*Costs less* over a period of time—Increases profits on each job. *Complete information will cost you nothing.*

The PRINTING MACHINERY COMPANY NEW YORK CINCINNATI CHICAGO

*Canada: Toronto Type Foundry Co., Toronto
Great Britain: Wm. J. Light & Co., Ltd., London
Australia and New Zealand: Carmichael & Co.
Ltd., Sydney.*

Italy: D. G. Vianini & Co., Milan.

S. Africa: Evelyn Huddon & Co., Capetown.

Monotype Photo Mechanical Equipments

For Offset and Gravure Printing

Exclusively Licensed Under All Wm. C. Huebner,
Huebner-Bleistein, and Directoplate Corporation Patents

Active Numbers 1,170,157; 1,182,487; 1,195,225; 1,201,048; 1,216,318; 1,222,766; 1,225,729; 1,277,429;
1,291,897; 1,300,729; 1,334,759; 1,377,249; 1,377,250; 1,391,116; 1,391,117; 1,396,962; 1,413,406;
1,414,280; 1,417,749; 1,425,526; 1,431,664; 1,452,077; 1,452,078; 1,468,022; 1,482,562; 1,496,638;
1,510,007; 1,513,321; 1,521,633; 1,556,845; 1,576,511; 1,639,738; 1,647,360; 1,668,592; 1,675,492;
1,675,493; 1,682,845; 1,702,232; 1,703,449; 1,715,712; 1,729,600; 1,736,914; 1,780,191; 1,780,677;
1,780,678; 1,795,653; 1,809,274; 1,828,739; 1,832,026; 1,839,230; 1,846,972; 1,847,010; 1,855,356;
1,857,381; 1,860,361; 1,860,389; 1,865,262; 1,870,008; Re 16,567.

Lanston Monotype Machine Company has acquired exclusive licenses for manufacture and sale of Direct-Plate Photo Mechanical Equipments under all patents of Wm. C. Huebner, the Huebner-Bleistein Patents Company and the Directoplate Corporation.

These equipments will include machines, devices and supplies for planographic and process black and color reproduction. Under the direction of Wm. C. Huebner, Technical Engineering Counsel, service will be maintained for printers, lithographers and trade-service plate makers in selecting, installing and operating equipment best suited to meet the requirements of each purchaser.

*Items from Directoplate inventory, including
Composing Machines, Proof Presses, Whirlers,
Cameras, etc., are offered for prompt delivery.*

Lanston Monotype Machine Company

Monotype Building, Twenty-fourth and Locust Streets, Philadelphia, Pennsylvania

Trade Marks—Monotype, Huebner, H-B, Directoplate

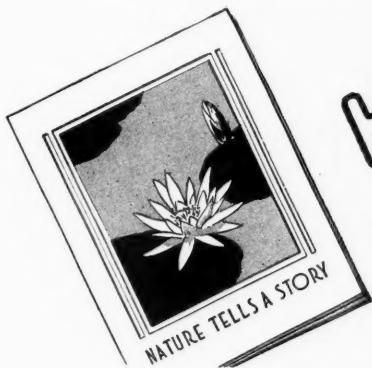
Composed in Monotype Garamont, No. 248; Display in Monotype Goudy Text, No. 327.



*S*TODAY ESPECIALLY " IT PAYS TO BE CRITICAL ABOUT YOUR LETTERHEAD " " "

● No matter how brilliantly a letter is written . . . if your letterhead lacks expression the letter falls short of its goal. Give your letterhead impartial consideration. Compare it with those that reach your desk daily . . . especially those that impress you favorably. This will tell you whether it is a worthy ambassador of your business. Perhaps the only improvement your letterhead needs is a whiter-than-snow paper with the sparkle and crispness such as Howard Bond affords. There is nothing like Howard Bond for improving letterhead appearance. Through its many inherent qualities it helps your printer to "put his best foot forward." And at the same time, introduces welcome savings through its moderate cost. Ask your printer about Howard Bond. Better still — *Compare it! tear it! test it! and you will specify it!*

THE HOWARD PAPER COMPANY • URBANA, OHIO



HOWARD BOND

WATERMARKED

The Nation's Business Paper

Howard Bond in Wove, Linen, Ripple, Hand Made and Crash Finishes; Howard Laid Bond in Antique and Smooth Finishes; Howard Ledger; Howard Posting Ledger; Howard Writing; Howard Mimeograph; Howard Envelopes; 13 lb. for Air Mail, Fourteen Colors and White, Six Finishes.

Mail this Coupon attached to your business letterhead for New Portfolio of "HOWARD BOND SAMPLES."

NAME _____

FIRM NAME _____

ADDRESS _____ CITY _____ STATE _____

Please Mention THE INLAND PRINTER When Writing to Advertisers.

Linotype and Intertype Machinists' Work Benches

Modern machine composition requires adequate means of maintaining the Linotype and Intertype machines in good condition.



These work benches are made in six sizes or styles, designed to furnish all necessary mechanical aid to the machinist. The shelf and the back board are for the accommodation of ordinary tools, etc.

The heavy oiled maple top is ideal for a working surface and for attaching a vise. It projects at the front, giving a comfortable toe space.

There are drawers for graphite tray, liners, and other small parts, also drawers for mats.

Ask for Catalog No. 18-5 showing Modern Machine Composition Work Benches, for Monotype, Linotype, and Intertype Machines.

HAMILTONIZE and MODERNIZE

HAMILTON MFG. CO.

Two Rivers, Wis.

Eastern Office: Rahway, N. J. • Pacific Coast Branch: 4440 E. 49th St., Los Angeles
Hamilton Goods Are Sold by All Prominent Typefounders and Dealers Everywhere

UNEQUALLED PERFORMANCE

PERFORMANCE figures furnished by leading printing concerns throughout the country will verify our statement that the

WEBENDORFER

13x19 and 18x23

AUTOMATIC OFFSET JOBBERS

are the greatest advance in printing equipment in the last ten years. Continuous, unequalled performance and the high quality of printing produced have placed these jobbers in an enviable position in their field.

We Also Manufacture

Single and
Multi Color **Web-Offset Presses**

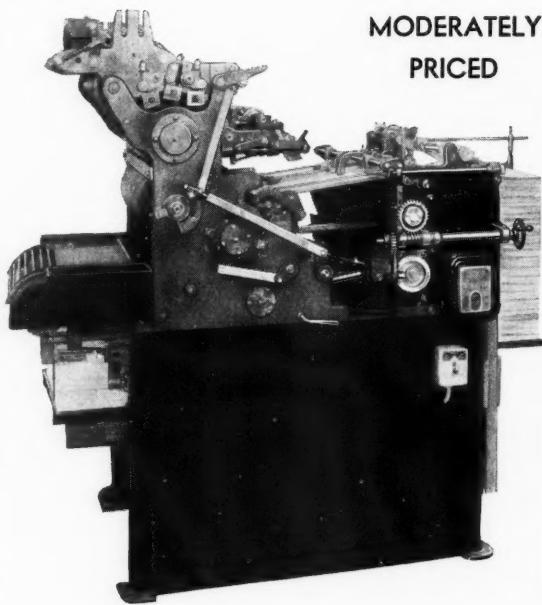
American Made by

WEBENDORFER-WILLS CO., INC.

Builders of Printing Machinery for Over Thirty Years

MOUNT VERNON, NEW YORK, U.S.A.

MODERATELY
PRICED





InK — **MOLDER OF THOUGHT
AND FEELING**

The INEXHAUSTIBLE SALES POWER OF COLOR

Idea, thought, and design are powerless to deliver their message in print until color catches the spirit of their meaning and transmits it to human perceptions.

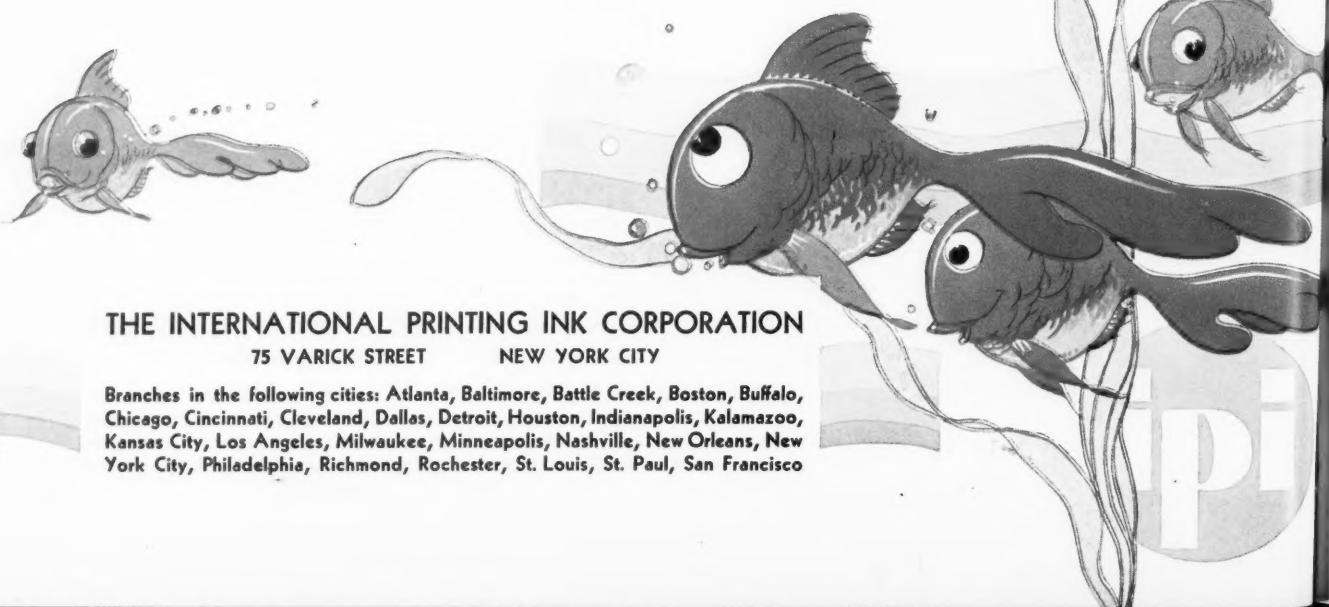
No matter what power and beauty are embodied in type and engravings, they remain unseen and unfelt until color reveals them to the eye and the mind.

Color is therefore the portraying element for all imaginative thinking wherever it is conceived in type or pictured in design and illustration. Color is the interpreter—the force that intensifies and embellishes, and as such, color becomes the molder of thought and feeling in others.

No one will ever exhaust the power of color to stimulate and inspire. Out of the wealth of color available, any mood, any atmosphere can be created. Through color's tremendous capacity to produce reactions, to form conceptions, and stimulate action, selling has made marked advancement.

Color is *ink*. It's the ink that you see, it's the ink that registers ideas and images in the mind. All the power and beauty that are attributed to color in printing belong to ink. Ink is the power behind the color throne.

Ink-making is therefore the creation of beauty and salespower. Any less sincere approach to the project would deprive printed salesmanship of its strongest weapon—would retard the progress of the entire printing and advertising craft. Let our representatives tell you more of our story.



THE INTERNATIONAL PRINTING INK CORPORATION
75 VARICK STREET
NEW YORK CITY

Branches in the following cities: Atlanta, Baltimore, Battle Creek, Boston, Buffalo, Chicago, Cincinnati, Cleveland, Dallas, Detroit, Houston, Indianapolis, Kalamazoo, Kansas City, Los Angeles, Milwaukee, Minneapolis, Nashville, New Orleans, New York City, Philadelphia, Richmond, Rochester, St. Louis, St. Paul, San Francisco

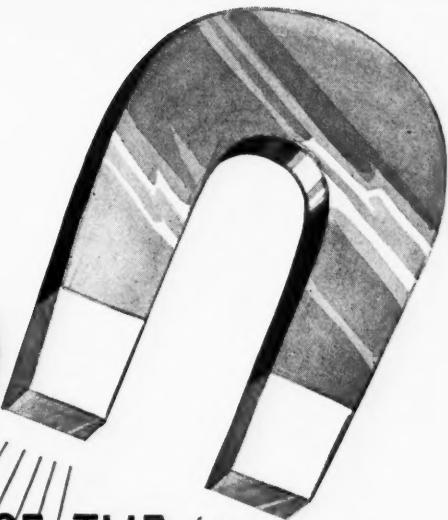
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Atlanta, Ga.—Knight Bros. Paper Co.
Atlanta, Ga.—Louisville Paper Co.
Baltimore, Md.—The Baxter Paper Co.
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Montana
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Inc.
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Cleveland, Ohio—The Union Paper & Twine
Co.
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Inc.
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of Pennsylvania
Portland, Me.—Andrews Paper Co.
Portland, Ore.—Blake, Moffitt & Towne
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San Diego, Calif.—Blake, Moffitt & Towne
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Co.
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Canada, Montreal—McFarlane, Son &
Hodgson

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LOCAL EXPORT DISTRIBUTORS

Amsterdam, Holland—G. H. Buhmann's
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Batavia, (Dutch East Indies)—G. H. Buhmann's
The Hague, Holland—G. H. Buhmann's
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Paris, France—Messrs. Prioux
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Kenya Colony, (British East Africa)—G. H.
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G. H. Buhmann's
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G. H. Buhmann's
Zanzibar, (British East Africa)—G. H. Buh-
mann's



YOU, TOO, CAN INCREASE THE **PULLING POWER** OF YOUR MAILING PIECES

THE next time you plan a folder, booklet or broadside . . .
have your layout man present his ideas on a suitable selection from Maxwell Offset's seven attractive finishes—

Wove Text Laid Crash
Linen Ripple
and Hand Made

• Very often this is the only other touch required to give printed or lithographed mailing pieces that extra pulling power . . . without increasing the cost. » » » Write today for your copy of the Maxwell Offset Portfolio of printed and lithographed specimens. » » » The Maxwell Paper Company, Franklin, Warren County, Ohio, makers of Maxwell Bond and Maxwell Bonkote. » » » » » » » » » » » » »

• MAXWELL IS MADE WELL •

Maxwell Offset



THE MAXWELL PAPER COMPANY,
Franklin, Warren County, Ohio:

Naturally I am interested in increasing the "Pulling Power" of my mailing pieces. Send me your portfolio.

Name.....

Company.....

Address.....

City..... State.....

Please attach to your business letterhead.

I.P. 5-33

THE BAUER TYPE FOUNDRY, INC. ANNOUNCES

Trafton Script!

by Howard Allen Trafton, the
American designer. This letter emanates from a long felt need
for a script truly modern in character, yet endowed with the dynamic
qualities required to forcefully accentuate and contrast the static and
constructed character of our contemporary type designs. Its vivacity
and informality, characteristic of American life, as expressed in
this new letter, make it an outstanding contribution to letter design.

Again Bauer leads the field in presenting this excellent type face

Trafton Script is now obtainable in sizes from 30 to 72 point from stock. The smaller sizes, 14 to 24 point, are being cut now and will soon be available. Trafton Script specimen showing will be sent you on request.

The Bauer Type Foundry, Inc. 235 East 45th Street, New York

LIST OF REPRESENTATIVES: Machine Composition Company, 470 Atlantic Avenue, Boston, Mass. • Emile Riehl & Sons, 18 North Sixth Street, Philadelphia, Pa. • Turner Type Founders Co., 1729 East 22nd Street, Cleveland, Ohio • Turner Type Founders Co., 516 West Congress Street, Detroit, Mich. • Turner Type Founders Co., 633 Plymouth Court Chicago, Ill. • Mackenzie & Harris, Inc., 659 Folsom Street, San Francisco, Cal. • The J. C. Niner Company, 26 South Gay Street, Baltimore, Md. • James H. Holt, Inc., 261 Court Street, Memphis, Tenn. • C. I. Johnson Mfg. Company, 51-53 Kellogg Boulevard E., St. Paul, Minn. • Missouri-Central Type Foundry, 705 E. Murdock Avenue, Wichita, Kansas Charnock Machine Company, Inc., 160-162 Ellicott Street, Buffalo, N.Y. • A. E. Heinsohn, 1443 Blake Street, Denver, Col. • Seth Thornton & Co., 606 Broadway, Kansas City, Mo

Economy

LOW FIRST COST AND OUTSTANDING PRESS PERFORMANCE MAKE A *double* SAVING

● As one of the world's largest manufacturers of rag content bond papers, Fox River enjoys all the economies of large scale production . . . Standardization on a few grades and central mill location lower production costs . . . It is natural then that Fox River offers unusual paper value (high quality at no higher cost) . . . And there is a second saving that is very real—the outstanding press performance of Fox River rag content bonds is well known to thousands of printers and lithographers everywhere . . . Savings in printing cost, added to real quality without price penalty, bring you two-fold economy . . . And this double-barrelled economy is one of the important reasons why Fox River is one of the world's largest manufacturers of rag content bond paper (100,000 pounds a day mill capacity).

THE EIGHT ESSENTIALS WHEREIN FOX RIVER PAPERS EXCEL

CLEAN—as skill, knowledge and special machinery can make them

STRONG—pure rag fibres are the most enduring known

UNIFORM—because of standard grades and colors, laboratory controlled and tested

BEAUTIFUL—in color, texture and finish, and in press performance

PRINTABLE—because bulk and perfect surface never vary

DEPENDABLE—for fifty years made by one of the largest rag bond mills, 100,000 lbs. capacity

CONVENIENT—amply stocked by leading paper dealers in 63 cities

ECONOMICAL—in original price and in final printing costs

ENVELOPES TO MATCH . . . A FOLIO OF ATTRACTIVE LETTERHEADS AND IMPRINTED SHEETS SENT ON REQUEST



FOX RIVER PAPER COMPANY • APPLETON, WIS.

● **WALL STREET BOND**—a paper everlasting . . . **OLD BADGER BOND**—leader of the Big 4 bonds . . . **ENGLISH BOND**—ideal for lithography . . . **NEW ERA BOND**—outstanding all-purpose paper . . . **RIGHT OF WAY BOND**—excellent low cost paper . . . **OLD BADGER LEDGER**—for permanent records . . . **CREDIT LEDGER**—strong, enduring, economical . . . **BATTLESHIP LEDGER**—great value in its class

SEND FOR THIS NOW

MR. A. W. ROBERTSON, Chairman
Committee on Industrial Rehabilitation
435 Seventh Avenue
Pittsburgh, Pa.

Please send me without charge.....copies of the material you recommend for use by our salesmen—

- Booklet—"Rehabilitation—What's in it for you?"
- Check Sheet for Equipment Study
- "Rehabilitation—Where They're Doing it" List.

We want to get our share of the business the committee is stirring up. This will provide enough for all our salesmen.

(Name)

(Address)

Cut out this coupon and mail it in.

FOR YOUR SALESMEN

CLOSE onto two thousand men, working on committees, are actually visiting plants—factories, warehouses, hotels, stores and office buildings—selling an idea for you. There is a group in every important center reporting to district chairmen in the Federal Reserve cities. They constitute the field force of the Committee on Industrial Rehabilitation.

These men are selling this idea of immediate action to cut cost on present business and to prepare for coming business at a better profit by modernization. They are urging men to study their own operations now, find out how new machinery and new structures can reduce ex-

penses and increase earnings—to face the consequence of neglected maintenance and repair. This is the very truth you have been telling them. But presented as a national emergency it is a new story with a new appeal.

Already commitments total more than \$155,000,000. Are you getting your share of the business? Tie into the Rehabilitation Program with your own advertising and selling. Get the Booklet, the Check Sheet, and the "Where They're Doing It" List and have your salesmen use them. There is no charge or obligation for any reasonable quantity; large quantities at cost. Write for them today.

COMMITTEE ON INDUSTRIAL REHABILITATION

A. W. ROBERTSON, *Chairman*

435 Seventh Avenue, Pittsburgh, Pa.

THE Committee on Industrial Rehabilitation was established last August as a national effort to promote the repair and re-equipment of factories, warehouses and large buildings, where such improvements will develop benefits

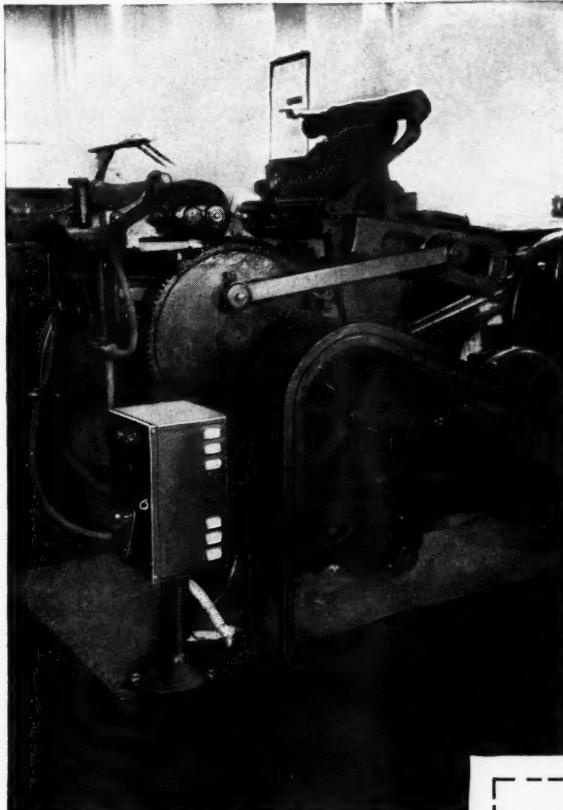
through reduction of costs, and by creating employment and stimulating business. Local committees are at work over the entire country and already commitments for more than \$155,000,000 worth of rehabilitation work have been reported.

30000 HOUR
25000 PER HOUR
20000S PER HOUR

PRE-SET IT FORGET IT!

NEW

G-E PRE-SET SPEED CONTROL FOR JOB PRESSES



301-131
GENERAL
ELECTRIC



ITS operation is simple. Merely bring the press up to speed with the control rheostat—get the speed your experience tells you is right for the run.

Then, don't touch the rheostat handle again—unless, of course, you wish to change speed. Instead, stop and start at will by using a push button conveniently located on the front of the controller. The press will always return to exactly the speed at which you have set the control—no wasting time and temper in trying to duplicate press speeds for accurate register work, etc.

G-E pre-set speed control, for either a-c. or d-c. operation, is inexpensive. All apparatus is housed in a neat, compact, pedestal-mounted case. It is easily installed. Buy it "in a package" . . . install it in an hour or two at most . . . put it to work saving money for you the day you get it!

Would you like more information? If so, mail this coupon to the nearest G-E office, or to General Electric, Schenectady, N. Y.

TEAR OUT AND MAIL FOR COMPLETE INFORMATION

General Electric Company,
Dept. 6-201, Schenectady, N. Y.

Please send me complete information on your
new pre-set speed control.

Name.....

Company.....

Address.....

Have you written for complete information on
Thrustor safety control for guillotine cutters?
If not, a check mark here () will bring the facts.

Here's Good News— *for Everyone Interested in Apprentice Instruction*

FOR IMMEDIATE CLEARANCE, the U.T.A. Standard Apprenticeship Lessons for Printers, in pamphlet form, are available at a small fraction of the regular price. These lessons, developed by the United Typothetae of America, cover every aspect of the art and practice of printing, and have been used with exceptional success throughout the world for many years.

Arranged for the single apprentice working in a shop as well as for group instruction, each lesson is written as a self-teaching pamphlet, giving the necessary theory and technical information and prescribing typical jobs for shop practice, with questions and references for further study, thus transforming instruction into skilled craftsmanship.

Act *at once* as this clearance sale is limited to the actual stock on hand

UNITED TYPOTHETAE OF AMERICA *Pioneer and Leader in Industrial Education*

TOWER BUILDING

WASHINGTON, D. C.

Mail the coupon *today* for complete detailed information and prices

UNITED TYPOTHETAE OF AMERICA
Tower Building, Washington, D. C.

Without obligation, please send me detailed information on the clearance
sale of the U. T. A. Standard Apprenticeship Lessons for Printers.

Name _____

Position _____

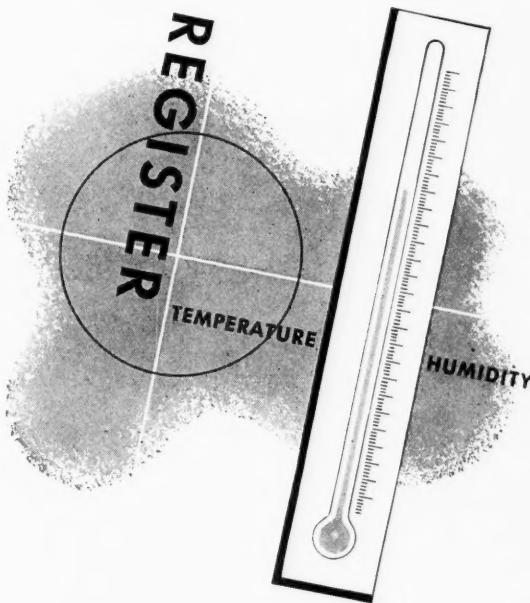
Firm _____

Address _____

I-10

DESIGN... LAYOUT... AND TYPOGRAPHY... BY STELLMACHER & CLARK, Inc.... OF DALLAS, TEXAS

THE BEST BOND AND LEDGER PAPERS ARE MADE FROM RAGS



WHAT IS SHOP-TESTING?

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The Inland Printer

The Leading Business and Technical Journal of the World in the Printing and Allied Industries

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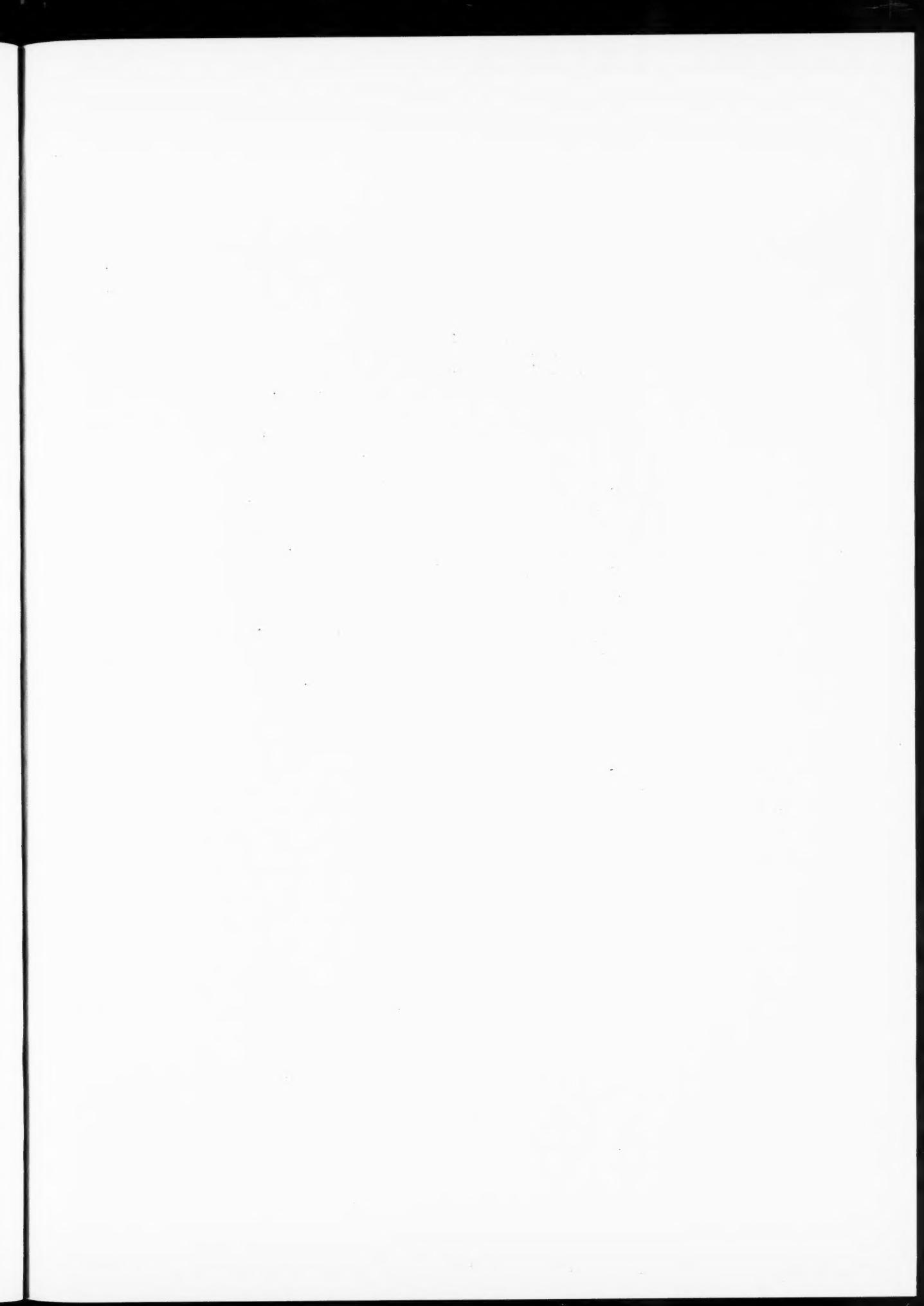
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J. L. FRAZIER, EDITOR

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Printed from "Ruf-Stok" four-color plates made by Eclipse Electrotype and Engraving Company, Cleveland. Readers are referred to our October and March issues where halftones in one color are shown on similar papers. The method of printing, described in earlier issues, is retold on another page of this issue

Today You Need Real Plant Control

End customer-losing delay by setting standards with time studies. Accurate schedules are made possible by knowing correct time on all orders

★ By J. O. P. HUMMEL

THREE are four paramount questions in a print shop which must be answered again and again. These questions come up each time a customer comes to the shop. They are closely related to the profitable operation of the printing plant.

When can delivery be made? What will be the cost? How may a delivery date be achieved which will be satisfactory to the customer? How may the cost be kept as low as possible, consistent with quality as specified?

Management standards, if carefully and accurately determined, provide the best means of answering these questions. A high degree of knowledge regarding the time required to perform operations, and the cost of performing the operations, is possible with standards. Through this knowledge, controlled estimating and costing becomes a reality instead of guesswork.

Time is all-important

In considering management standards, the basic standard is *time*. By this we do not mean a record of the time which John Inkslinger spent on a particular order. Nor do we mean an average of the times spent by a number of individuals on similar pieces.

A standard should be a measure of accomplishment. Our standards, then, must be more than records of past performance or records of the amount of time put in by John Inkslinger. A time standard should provide an answer to this important question: What time should be spent in doing the work?

Time study is a means of answering this question. The first step in a time study must necessarily consist in the development of the best practical methods of doing the work. When this has been accomplished, time studies of detailed operations are made using a stop watch to check motions.

Employees studied are so rated on their performance that time standards are set at a performance level of the average operator who displays ordinary skill and puts forth reasonable effort. This is accomplished through the use of rating factors, which modify the time obtained during the study according to the actual performance.

The results are accurate time standards. It should be mentioned, however, that if standards are to be correct and accurate, they ought to be established by persons competent and fully qualified through training and experience in doing time-study work.

The objection may be raised at this point that it is prohibitively expensive to secure time standards on all work, when almost every order is different from every other one. This would be true if it were necessary to make a time study of each piece of work. It requires approximately one-half hour up to ten hours to obtain and calculate a satisfactory time study on printing work.

Since in composition every piece is different, it can readily be seen that to make a time study of each might require almost as many time-study men as compositors. This, of course, would be uneconomical. The fact that time-studying each order has appeared to be the only means of securing accurate time standards, probably is an important explanation of why the method has not been more widely used in printing.

A sensible time-study development during the past decade has been the time-study formula. This makes possible the determination of time standards as accurate and consistent as those secured directly by time study. Furthermore, these standards can be calculated in a fraction of the time required in making a time study.

It has been demonstrated in a typical commercial printing plant, employing

from 150 to 200 persons, that one time-study man can determine time standards on all work going through.

Fundamentally the time-study formula is based on the conception that in doing any particular class of work, the same operations are performed repeatedly. Thus every piece, although apparently different from all others, consists, after all, in simply a different combination of basic elemental operations.

In order to construct a time-study formula, a number of time studies must be made of representative pieces in a particular variety of work, as, for instance, the operation of the linotype. The quantity of studies usually will vary from twenty to fifty. In making the studies, work is broken down into finely divided elemental operations. Time is determined for each.

Time can be figured

Times for some elemental operations tend to be constant regardless of the piece, while on others vary with some measurable characteristic of the work. For instance, the time to insert or remove a matrix magazine tends to be constant. The time of doing keyboard work, however, varies with width to which type is set, number of characters or ems, and other characteristics.

By carefully analyzing and combining elemental operations, a simple algebraic expression may be secured from which entirely accurate and consistent time standards, for the range of work covered, may be rapidly determined. The time-study formula, then, makes possible time standards which can be quickly and economically set, and from which guesswork has been eliminated.

Having settled upon the practical method of determining our basic standard, *time*, we may now consider its application, and also other standards directly related to it. Properly established time standards make a number of management-control features possible, which otherwise either are not possible at all, or only in limited form.

Some are: (1) The planning and scheduling of work to make the best use of equipment, and most satisfactory delivery of finished work; (2) a wage-incentive plan for employees, making it possible to pay fair wages for work in proportion to the actual amount of work produced; (3) the balancing of labor hours with the amount of work to be done at any time; (4) an accurate estimate of time required to complete an order; (5) an accurate estimate of the cost, and consequently of the correct price to a customer; (6) standard costs, and (7) supervisory incentives or bonuses based upon performance as measured by actual and standard costs.

Estimates of any sort may be used for the planning and scheduling of pro-

time. Wage incentives, if used, should have the same effect. One of the most persistent difficulties in printing work is that of running orders at all times on the press most suitable for the work. Scheduling reduces to a minimum the losses from using a less suitable press.

This may be accomplished by exact planning and the scheduling of orders to be done on the most appropriate press, as soon as orders are received. Graphical scheduling on charts is particularly desirable because the schedule for all work can be seen at a glance.

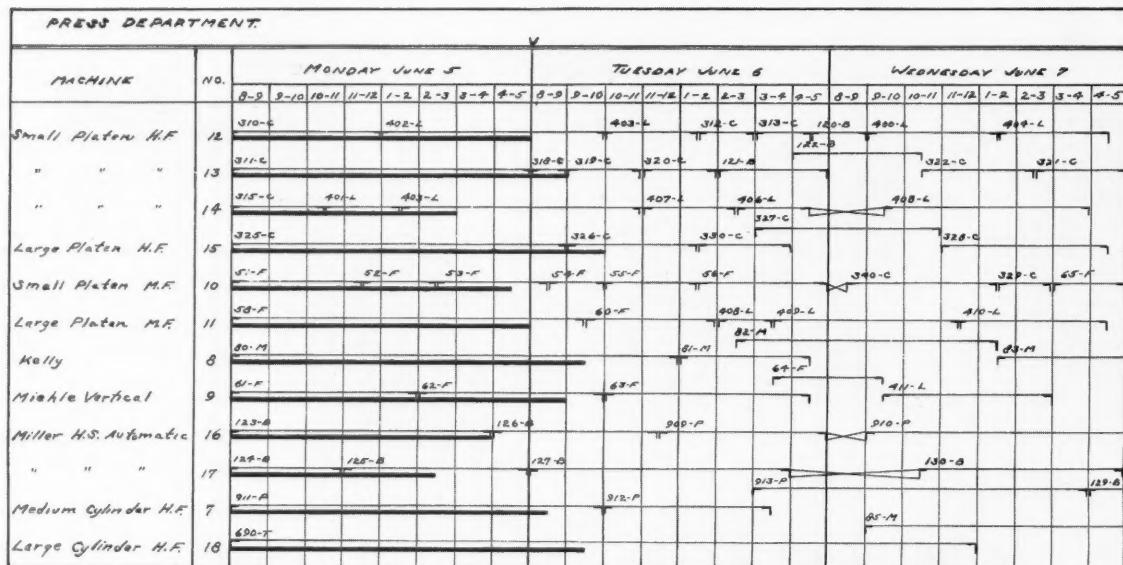
Gantt layout-and-load charts are admirably suited to the scheduling of printing work. With a Gantt chart, it is possible, in a simple way, to measure and record graphically at all times the

Uses Black Plates to Print Color

This is a stunt that occasionally can be used to good advantage on either halftones or line plates where the addition of color to the black impression will enhance the general effect. This method was fully described by E. A. Andrews in *THE INLAND PRINTER* of February, 1931, page 87, telling how he applied it to halftone illustrations in college annuals with good effect.

This stunt can also be used on line plates, Andrews demonstrated, sending us a "Fish Lure" catalog printed entirely from line etchings, in which the center spread is printed in four colors from one set of line plates.

On this piece the key impression is printed in a warm, dark gray, to which



Gantt Chart. Scheduled standard time is indicated by brackets immediately below each order number. Completion of work is shown by bars, also measured in standard time. As illustrated, three changes have been made early Tuesday morning. Progress bars for Monday have been drawn, corrections to schedule proportional to time ahead or behind schedule have been applied following the Tuesday schedule, and work for Wednesday scheduled. A form covering a week may be quickly filled in with pencil each morning

duction. Time standards are the most accurate, and, from this point of view, most desirable. In addition to the time spent on actual productive work, there is always time lost between operations.

The time-study method may be applied to the definite ascertainment of the probable time so lost for different kinds of orders. The result will then be the accurate determination of the completion date, and thus the greatest satisfaction of the customer resulting from prompt delivery of the order.

The setting up of the best methods of doing the work preparatory to making time studies ought to have a definite effect in reducing overall production

progress of orders in comparison with the schedule established for them. Consequently a schedule, based upon time standards, becomes in itself a standard against which actual production and the accomplishment of the completion of orders may be measured.

(To be continued in the June issue)

Suggested References: "What! Incentives in the Print Shop," by J. O. P. Hummel; *Factory and Industrial Management*, September, 1931. "The Use of Keyboard and Casting Incentives for Monotype Operators," by J. O. P. Hummel; *THE INLAND PRINTER*, October, 1931. "Time and Motion Study," (2nd Edition) by Lowry, Maynard, and Stegemerten; McGraw Hill Book Company. "Standard Costs," by G. Charter Harrison; "The Gantt Chart," by Wallace Clark; Ronald Press.

was added yellow, red, and blue in appropriate spots, and slightly out of register with the key to give the color its full value. The results from this method to a large extent will depend on the artistic ability of the pressman and his skill with the overlay knife, but when well done this little touch of color will often increase the revenue from the customer for the extra presswork. This is giving the customer something different without much extra expense, where he could not afford or would not buy a set of color plates. Andrews reported that this stunt on the center spread of the catalog created the order and one for a set of three-color cover plates.

30-Hour Workweek Bill Dangerous, Master Printers Assert

★ By A. G. FEGERT

WHEN Franklin D. Roosevelt referred, in campaign speeches, to his plan for putting our national house in order, it was not suspected by voters that as President he would appoint a woman as industrial housekeeper of the nation.

Secretary of Labor Perkins is a woman who has such decided views about industrial housekeeping—quite radical views, some printers and other industrialists term them—so that the whole business structure is as upset as is a household during spring cleaning.

Miss Perkins dared to cause to be introduced, in both houses of Congress, the revolutionary Thirty Hour Workweek Bill, which will, if enacted into law, prohibit from interstate commerce products of manufacturing establishments, including those of printing and newspaper plants, in which any worker, excepting an executive or managerial official, was employed or permitted to work in any one week more than thirty hours, or more than six hours a day.

Production may be limited

Not only is the limitation of work hours stipulated, but provision is made for limitation of production of articles for interstate commerce in any plant believed by the Secretary of Labor "after due investigation" to be "disturbing and preventing a fair balance of production in the industry involved, and is bringing about overproduction or unfair competition in interstate commerce by reason of excessively long periods of operation."

The third major provision of the bill authorizes the Secretary of Labor, through a wage board, to recommend wage rates, "which recommendations shall thereupon be published by the Secretary as a directory order establishing minimum fair wages for workers and in the occupation covered by such recommendations." These rates may vary with the nature of the service rendered and with the locality.

The Secretary of Labor is vested with authority in the bill to give publicity to concerns who are found to have been guilty of a non-observance of requirements of directory orders. Protection is granted to the Secretary, her agents,

and publications against any liability for damages because of the publishing of the names of non-observant employers, "except in the wilful misrepresentation of a fact."

Stipulations are made in the bill that persons knowingly transporting or causing to be transported products contrary to the prohibitions of the Thirty Hour Act are punishable upon conviction in the Federal court by fines or imprisonment for stated periods.

No one can foresee result

The question that printers and publishers are asking is, will this Thirty Hour law signify "30" to industry? Or, will it cause a revival of buying power of the mass of workers in the United States that will restore business to prosperity levels of the past.

Leaders in the printing industry who were interviewed were viewing the proposed legislation with alarm, or indicated that they knew too little about the text of the proposed law to predict just what might be the possible effects. Several spoke approvingly of the bill.

The printers and lithographers who have consistently and successfully battled the proposal in 1921 and since, to reduce the basic workweek from forty-eight hours, are opposed to the thirty-

There is a Silver Lining to Every Cloud

CALAMITY howlers to the contrary, business seems to be holding up well for alert, progressive printers.

For example, the sale of perforated paper ribbons employed for monotype composition is an excellent indication as to the amount of composition done.

Frank Sherman, genial Boswell of the Lanston Monotype Machine Company, reports that the sale of ribbon during the fiscal year ending February 28 was only 4 per cent under the preceding year (the highest recorded), this in spite of the obvious fact that the general volume of business being done was considerably less.

hour workweek and six-hour day limitation. They are again waging warfare against the enactment of the bill into law through and in cooperation with their state manufacturers associations and other employers' groups.

Printers' educational organizations, which, by reason of constitutional restrictions, may not ordinarily declare themselves concerning the employment of non-union or union help in plants of members, are expressing opposition to the enactment of the law on the general principle that Government should not meddle too much in the operation of business. The Master Printers Federation of Chicago is such an organization taking action against the bill.

Speaking editorially, a metropolitan newspaper commented on the ingenuity of Secretary Perkins in providing in her bill that executives and managerial officials shall not be limited in the number of hours they work, and remarked that, in trying to meet increased payrolls, the executives will need twenty-four hours a day in a seven-day week.

Makeready costs will soar

Theodore Regensteiner, president of the Regensteiner Corporation, who is a past president of the Chicago Master Printers Federation, and the man who organized the first colotype printing plant in America forty years ago, remarked that the six-hour workday limitation would work hardship upon the printing plants obliged to get forms on presses, because the makeready operation on many forms exceeded the six-hour period during which the worker would be permitted to labor.

"Pressmen who prepare forms for running all have their own individual ideas about makeready; rarely do two work alike," said Mr. Regensteiner. "It would be as inadvisable to have one pressman start makeready on the form and expect another pressman to finish it as it would to expect one artist to finish a picture started by another. Or to use another simile, it would be like one surgeon starting an operation and expecting another to finish it. There are other objectionable features to the proposed law in so far as its application to the printing industry is concerned, but the six-hours-a-day limitation is enough reason for big plants to oppose it."

S. B. Marks, vice-president of the International Printing Pressmen and Assistants Union of North America, said that he favored its enactment into law. When questioned about the six-hours-a-day limitation, he said that he believed that under certain conditions that the day limitation could be lifted in printing plants without interfering with the week limitation of thirty hours.

"In our own agreements with employing printers, we have provided for shorter workweeks to provide employment to a greater number of pressmen and feeders," said Marks. "In Chicago, we have provided that pressmen shall not work more than four days of eight hours each, but a forty-four-hour week is considered basic in adjusting rates of wages. We have also arranged for enough flexibility in our hours a day to provide for pressmen to finish make-ready operations, for we recognize that such an operation, started by one man, cannot be committed to another to finish in the same manner as can ordinary mechanical operations."

Electrotypers not affected

In electrotyping operations, plates may be finished by one operator, although another started the operation, according to John Foy, of American Electrotype Company, who is the past president of the Chicago Electrotypers Association. He remarked he would have no difficulty in adjusting his business to the six-hour day and thirty-hour week, for he would run his plant with two six-hour shifts.

Joseph F. Wesol, secretary and production manager of the Robert O. Law Company, specializing in printing editions of books, said that the operations of that company could be adjusted to meet Secretary Perkins' requirements by the use of three six-hour shifts instead of two eight-hour shifts. He said that, on the basis of a forty-four-hour workweek, two shifts put in eighty-eight hours each week, whereas with the use of three thirty-hour shifts, they would put in ninety hours a week. Thus one-third more persons would be employed. He indicated that he would follow the plan in operation in several food-packing plants, where the employes are required to work straight through, six hours on a shift, no time out for lunch.

Publication and catalog producers foresee difficulties in the transportation of their products in many cases where, in order to meet mailing requirements, they are obliged to request their employes to work more than six hours on any one day or thirty hours in any one

week. Under strict enforcement of the act, publications and catalogs would be unmailable beyond state boundaries if "any worker—was employed or permitted to work more than thirty hours in any one week or more than six hours in any one day." What opportunity such a restriction would furnish to politicians to prevent the issuance of publications whose editors refused to go along with them! Or, in the case of circulation of catalogs, what a disastrous thing it would be for a mail-order house to have its 8,000,000 catalogs held up because a competitor, or a disgruntled ex-employee, complained to the Secretary of Labor that some person worked more than six hours on any one day producing the catalogs.

Some printers fear that President Roosevelt, whose power to get what he wants from Congress has been demonstrated beyond the least shadow of a doubt, will want to put through the bill as it is. They are hopeful in that event, that the provision of the bill providing for the appointment by the Secretary of Labor of "hours of work" boards will give proper consideration to the printing industry to assure elasticity to the operation of plants for production.

But here also lurks an element of danger as some of the non-union printers see it. The bill provides for the establishment of the "hours of work" board or boards, to be composed of a representative of the Secretary, a representative of the employers concerned, this representative to be selected jointly by the Secretary of Commerce and the Secretary of Labor, and by a representative of the employes concerned. The question of non-unionists is: To what extent will unions control the selection of the personnel of such boards?

Calls it unsound measure

"It is a dangerous bill and should be defeated," said a non-union leader in the printing industry. "The Government has failed in its dictation of prices for farm products, and it will fail in dictating what prices shall be paid for labor in the production of manufactured products, including printing.

"Competition in the printing business is bad enough now without having the Government attempt to stipulate what shall be the rate of pay, the hours of labor, and the amount of production of each plant. There must be elasticity in the management of the printing business. This bill, if enacted into law and held constitutional, will fail because it is contrary to the fundamental laws governing business operation."

Aviation's Souvenir Tickets May be Profitable Items

By C. M. LITTELJOHN

Helping the independent aviator obtain passengers are the "flying pasteboards" into which many printers put creative art. Such "flight souvenirs," in the form of large tickets, with attractive typography, aid in merchandising the services of enterprising barnstormers, air-taxi organizations, and independent pilots who buttonhole visitors at airfields on Saturdays and Sundays.

The flyer, using printers' ink for attractive tickets or "souvenirs" that he may show those yet to be initiated into the ozone, can tempt more people from the ropes into his plane.

Millions of persons have yet to make their first flight in an airplane. And when they do, that initial thrill may be memorialized in the "flight souvenir," symbolized by the ticket they used.

A ticket printed in three perforated parts has been worked out by a Seattle print shop and makes "Flying with Kurtzer" over the city for a brief joyride likely to be remembered, since the passenger's end of the pasteboard is saved as a "flight souvenir."

Specializing in night flying, Lana R. Kurtzer has had tickets printed as an "agent's stub," a "pilot's stub," with spaces for dates, rates, and other special information, and the largest division of the ticket is returned to each passenger as his souvenir. As such it serves to advertise the flying service long after the novelty of the first flight has worn off, keeping the name of the pilot before the passengers.

Since agents are paid commissions, and tickets are essential to a growing air-taxi, short joyrides over local mountains, or ten- to twenty-minute flights, new opportunities are afforded the local printers for capturing this business.

Contact men of the printer, with attractive designs in flight souvenirs and air-passenger tickets, may spend a profitable afternoon among independent flyers at local airports.



His Most Helpful Printing Guide

"As a regular reader and subscriber of THE INLAND PRINTER, it will please you to know that I find it my best reference and most interesting journal. It will also please you to know that we made use of your special Easter mailing folder for florists. With copy from the florist and our regular mat service, we managed to do the folder and ourselves credit—thanks to THE INLAND PRINTER."—ROBERT L. KENDALL, Superintendent, Falmouth Publishing Company, Falmouth, Massachusetts

Printers Wise Will Modernize

An Editorial

GIVE him enough rope and he will hang himself!" That has been the hope and the belief of those we choose to designate as "ethical" business men in all industries when faced with the often-demoralizing competition of the sweat shop, back street, cost-ignorant or cost-ignoring, non-paying price-cutter.

Yet, to some, the price-cutter has been a blessing in disguise. He has taught them that it is possible to hold the fort at lower prices. And he has forced them to learn and to recognize their costs, and then reduce them to where sales are possible.

Knowing his costs and seeking to reduce them, a smart printer quickly realizes that modernization can be made to pay, in many cases that obsolete machinery is his worst enemy. True, the industry is overequipped—with machinery that will still set type, that will still permit taking a proof, that will still print a catalog, but How! And, When! Disregard the "How" if you will, you can't disregard the "When" and make the grade.

Some, reading this, will aver **THE INLAND PRINTER** is promoting the interests of the manufacturer. Yea, verily—but, incidentally. It is manifest that if a printer can step up his production 10-, 15-, or 20 per cent by reducing costs through more efficient plant layout and management, or through installation of faster machinery, he goes far toward hastening the end of those competitors he now just cries out against. In the vast majority of cases, those guilty of most foolish pricing practices are not in a position to buy the modern machinery, or even arrange for the more efficient handling improved layout would bring about.

Other industries are recognizing the need for modernization, indeed, evidencing a belief that it is the only way out for those who would operate on a sound basis, yet survive themselves. A leading financial writer of a large newspaper chain recently commented to this effect in his widely read column, telling how various industries have reduced their costs by bringing equipment up to date. The figures in some cases showed, he said, that savings would pay for the new equipment in from three to five years.

The use of obsolete machinery is more expensive than the acquisition of efficient modern equipment.

If other industries can cut costs by modernization, printing can. It is expected, too, that doing so, they will refuse to pay the penalty of higher price for printed matter if printers lag behind. Indeed, that always has and always will apply to individuals as well as to industries.

Some years ago, when an advertising manager and buyer of printing, the writer changed from one printer to another—yes, for lower price. The printer who quoted the lower price is today reputed to be in as good shape financially as any in America. The second passed out of the picture, unable to obtain business at prices in keeping with his costs. A visit to the new printer's plant and observing the way he operated it—yes, and how it was equipped—disclosed the reason. The proof of the pudding is in the eating.

Modernization, in addition to its practical benefits already referred to—and some more, like permitting reduced space and savings in rent—gives the printer and his salesman a renewed confidence in themselves and the business. It vanquishes the "defeatist" attitude which cannot be avoided when obsolete equipment handicaps or defeats sales efforts.

The possession of equipment of advanced type is in itself a powerful argument with customers to "stay put" and with prospects to come on. It breeds confidence in the printer.

Nothing is gained waiting for the miracle of prices being established and maintained which will cover, regardless of efficiency of equipment or of its operation. The time to act—to establish one's future—is NOW. Sound credit control, which **THE INLAND PRINTER** hopes will soon be more effectively and more widely established, will help. But don't forget those printers, like the one already referred to, who got less for the order but made more on it, who can operate on a lower price basis, pay their bills (so credit control holds no terrors for them), and earn a profit on the volume of printing done.

Nothing will put you on an even basis with such as these except all-around efficiency.

Modernize. Now.



From the *Member Circular* of the
British Master Printers Federation

**Obsolete equipment steals
your profits and business
from right under your eyes**

Collotype Success Hinges on Study Given to These Fine Points

By GUSTAV R. MAYER

A FLAT COLLOTYPE PLATE can often be improved by not washing off the ink before applying the dampening solution; this has the effect of increasing contrast, since only the highlights and middletones will absorb more solution, while the ink-covered shadows will not take the moisture. Manipulating in this way will produce a much brighter picture. The dampening solution can be applied locally, with a brush, to sky and other portions which should print lighter, when darker tones are already proving satisfactory.

An underexposed plate will be difficult to ink up and will produce few, if any, satisfactory proofs. A plate that has been overexposed considerably will take the ink easily, but there will be no shadow detail and the general effect will be too dark. Both of these plates are better rejected and charged to experience in gaining perfection.

Glazed shadows are caused by too high a temperature when drying the gelatin coating in the drying box. This may also be due to overexposure, when the negative is too dense and hard.

The plate will refuse to accept ink if the dampening solution has acted too long, due to the excess of moisture now in the gelatin, or if the room is cold and damp, the latter being the most frequent reason for failure with collotype. The finest results when proving and printing are obtained in a dry and moderately warm workroom.

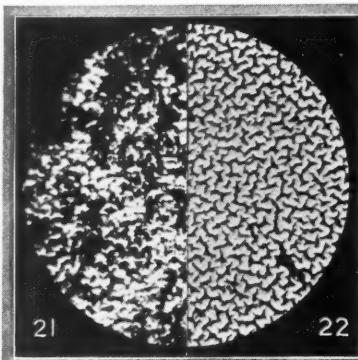
Should the gelatin coating strip or lift off during proving or printing, this is due to poorly cleaned and improperly substratuumed glass. The slightest trace of grease between the gelatin coating and the glass will cause stripping.

The plate may appear satisfactory, yet be difficult to ink up even after considerable manipulation. The grain structure is probably at fault here, due to vibration of the drying box during the drying period. W. T. Wilkinson proved conclusively that this can happen; Figure 21 is a photomicrograph of a collotype plate deliberately dried in a section where the floor vibrated under the drying box; the drying box was then moved to a place free from vibration and another plate prepared with the same gelatin mixture. Figure 22 shows the grain formation in this

plate. Both plates looked equally good up to the inking stage, and only the microscope demonstrated why one was defective and the other good. The magnification used in these photomicrographs is 200 times. Figure 22 also represents the typical grain formation of a good collotype plate, which will print satisfactorily on the press.

For clean margins around the prints, a piece of oiled or paraffin paper with an opening cut in the center, the size of the picture, is laid on the inked collotype plate, the paper to receive the impression is laid on the oiled paper mask or frisket, then the rubber or paper backing laid on and pressure applied.

During inking and printing, moisture gradually decreases in the plate, and, after about every four to six pulls, the plate requires redampening with the glycerin solution to keep the highlights from inking up. When the impressions show a tendency to flatness, or the highlights are tinting or graying over, the ink is washed off and a little of the dampening solution spread over the plate with a soft sponge. It is then patted off, the surface moisture is removed with blotting paper, and the plate inked up again. For exceptionally good prints, this dampening is done after each impression. Spots or defects are retouched with a small sable brush, and the ink thinned with turpentine when needed, before the prints are dry.



Showing (left) defective collotype grain resulting from vibration of floor under drying box and (right) grain formation of a good collotype plate. Both looked equally good up to the drying stage and only the microscope showed why one was wrong and the other right. Both grains are magnified 200 times

After the edition has been printed, if the collotype plate is wanted for future use, the ink is removed with turpentine, the plate is washed in water for a half-hour to remove the dampening solution from the gelatin surface, it is set in a rack to dry, wrapped, and stored in a dry place. At any future time it can be dampened and inked.

Clean old collotype plates by placing them in a strong caustic potash or soda solution and let them soak for several days. Or pour a hot solution of washing soda on the plate, scrape off the old film with a sharp-edged stick, and follow with a stiff scrubbing brush, wet with the hot soda solution. Another effective way is to soak the plates in dilute nitric acid, about one part acid in four to five parts water; let plates soak over night and the remaining gelatin can then be easily scrubbed off with a brush under running water.

When the old film has been removed, the plates are reground with powdered emery to give them a fresh "tooth," after which they are ready for the final cleaning and a coating of substratum.

A successful plan of action is to coat the plates with bichromated gelatin and dry them on one day; allow them to cool down in the drying box overnight; expose and wash them the next day; again let them dry overnight; and on the following morning, dampen, prove, and start to print.

The process contains unlimited opportunity for individual artistic expression, combined with the exercise of a chemical and mechanical skill, the results of which will be a source of pleasure to those who wish to adopt the process as a hobby. It also has profitable possibilities. When the technique of platemaking and printing have been mastered, then three-color printing will be the next step to keep interest up.

Bibliographical acknowledgements: "Practical Collotype," by A. W. Fithian, 1901; "Practical Halftone and Tri-Color Printing," by A. C. Austin, 1898; "Practical Guide to Photographic and Photo-Mechanical Printing," by W. K. Burton, 1892; "Photo-Engraving, Photo-Etching, Photo-Lithography, Collotype, and Heliotype," by W. T. Wilkinson, sixth edition, revised by Edward L. Wilson, 1895; "Horgan's Halftone and Photomechanical Processes," by S. H. Horgan, 1913; "Penrose Process Year Book," edited by William Gamble, 1896 to 1910, abstracts from articles by George Holzhausen, G. F. Wetherman, W. T. Wilkinson, and the editor; "Encyclopedic Dictionary of Photography," by Walter E. Woodbury, 1896; "The Process Photogram" and "Process Engravers' Monthly," 1897 to 1913; "The British Journal of Photography" and the "B. J. Almanac," 1890 to 1900; "The Photographic Annual," 1911-12; "Anthony's International Annual of Photography," 1894 to 1899.

Pliable Fibers Assure Good Folding

Strength against the grain is balanced to fiber resistance with the grain to prevent hen tracks. Flexible paper fibers improve calendered stock

★ By E. KENNETH HUNT*

THE FOLDING QUALITY of a paper rightfully is given a position of primary importance not only by paper manufacturers, but also by printers, and buyers of printing.

To review the development of folding quality in any coated paper would mean going back over a considerable number of successive improvements in various elements which contribute to folding, both in the manufacture of the paper and in the control of atmospheric conditions under which it is used.

It is perhaps natural that, during this period of development, particular elements which contribute to the folding should have been given undue importance, to the confusion of a clear understanding of all elements together.

In the first development of folding quality in coated papers, it was the common practice to refer to folding strength, bringing forth the element of strength as dominantly necessary for a good-folding paper. In fact, many early folding enamels proved inordinately

Conditions that contribute to good-folding quality in coated paper have to do with the raw stock almost entirely—first, in the character of the fiber; second, in the manipulation (or what is known as the hydration) of the fiber; and in the control of the finishing of the paper in the calendering process; as well as moisture content, both in manufacture and in use in the printing plant.

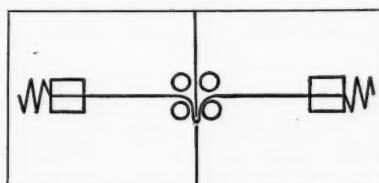
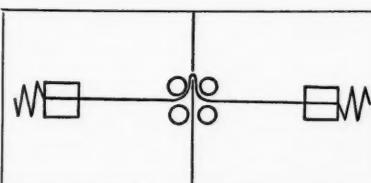
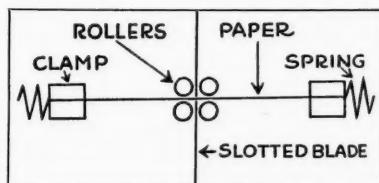
As an example of a good folding strength we might point to a bag paper, tag board, or a kraft paper, each of which is tough in tear, and naturally would have a high folding strength. When these papers are folded *against the grain*, however, they do not fold up to the standard of the good folding enamel, especially in heavier weights. As another example, there are uncoated papers, such as heavy offset papers, index bristols, and others, which might illustrate resistance to folding but also low folding strength.

So the papermaker has to consider the way the fibers themselves will react

test or a visual observation of the character of the fold and of the resistance to folding, will make an accurate check of the folding quality in coated paper.

The Schopper folding test now is perhaps the most widely used method of testing book papers for durability in actual handling. In this test strips of paper fifteen millimeters wide and one hundred millimeters long are cut from the paper not only with the grain, but across the grain. A strip is clamped horizontally into the testing apparatus by means of jaws that are fastened to springs so that the paper is under tension when the test is made. The springs are adjusted so tension is one kilogram on book paper. A moving, slotted blade folds the paper back and forth between four rollers so that, in effect, the fold test makes two folds in the complete movement of the blade, just as though you folded a piece of paper over on itself, unfolded it, and then folded it in the opposite direction.

The blade alternates forward and backward in making this fold and continues until the paper breaks. Therefore, the folding test by the Schopper instrument records really the number



The Schopper folding test referred to in this article. The first cut shows paper in position before folding. The slot folds the paper as shown in the center and then as shown on the right, passing, of course, through position 1 between 2 and 3 and returning to 1 after 3

strong in paper fiber, so that under a folding test they showed to good advantage. This was found not to be sufficient, since it was necessary that the folding quality of coated paper should be as nearly alike as possible, both against the grain and with the grain.

Great strength of fiber did not necessarily assure one of having a good-folding paper, against the grain. Quite frequently, in the early development of folding qualities in coated paper, the resulting fold was strong, but was not a good fold against the grain.

*Hunt is the advertising manager of The Champion Coated Paper Company, and has been in the papermaking business for years.

to the strain of being creased or folded. If the fibers break like little toothpicks, instead of bending like threads, they will offer resistance to folding and push through the coating, making a rough fold, against the grain. Paper folds best with the grain because the fibers are lying side by side and there is little resistance to folding.

The paper manufacturer has given prime importance to the mechanical- or precision-instrument test as an indication of the folding quality of a piece of paper. This is a positive indication which may be controlled within close limits for variation in the instrument itself and, if combined with a manual

of double folds necessary to reduce the tensile strength of a paper to one kilogram, where it breaks. Of course the paper may fold a greater number of times in actual use than it will under this test, but the amount of tension in this test is chosen as a fair amount to equal severe conditions of actual use.

The folding test is considerably influenced by the relative humidity of the testing room, which can change the moisture content of the paper being tested. Therefore, mills subject samples for testing by this machine to constant humidity control for several hours before making the test. Otherwise, the result of testing the various papers with

varying moisture content wouldn't give accurate answers as to relative strength.

Paper mills know that a paper which fails to fold well at 65 per cent of relative humidity is poor indeed. But because paper folds at 65 is no indication that it is a good paper. If it folds well at 35 per cent relative humidity, then it would fold well under conditions met in the average printing plant.

The diagram gives you an idea of the action of the folding machine. In Figure 1, the paper is shown held in position between two jaws, and the rollers and slotted blade are indicated. In Figure 2, the slotted blade has folded the paper between the two rollers in front. In Figure 3, the slotted blade has carried the paper back and folded it in the opposite direction, completing the fold.

The blade which does the folding is less than one-sixteenth of an inch thick. It will be seen that the paper is actually quite sharply folded; but in terms of the printing industry it would be considered a soft fold perhaps, especially if compared with a tightly adjusted folding machine in the plant.

From a papermaker's view, this machine test is of vital importance. But it must be remembered by the printer and the buyer of printing that the papermaker also uses manual tests and visual observations of the flexibility of the paper; and these tests are correlated to

folding it and merely considering the cracking of the coating, or neglecting to consider the resistance to folding both with and especially against the grain, or neglecting to consider the width of the fold, especially against the grain.

The mill expert makes the fold "not to make a fold but to test the folding." He does not at first fold the piece of coated paper into a sharp crease when he makes the fold. When he folds it he is feeling the resistance to fold which tells him a good deal about the fibers in the body stock, and, as he completes the fold into a sharper crease, he has distinguished by then between the ease of folding with the grain and the resistance of folding against the grain.

While he is doing this, he watches the way the paper folds against the grain. If he sees that it has a tendency to fold in a wide area because of the resistance of fibers, then he knows that these fibers are too stiff and will have a tendency to break through the coating, and he will expect to see a broken, harsh fold, even though it is a straight one.

As an example of this, in one-hundred-pound and in one-hundred-twenty-pound papers and heavier, there is more tendency for the fold against the grain to be quite wide, with little cracks going out from the fold like hen tracks. Flexibility is what the papermaker is looking for when he is testing for fold-

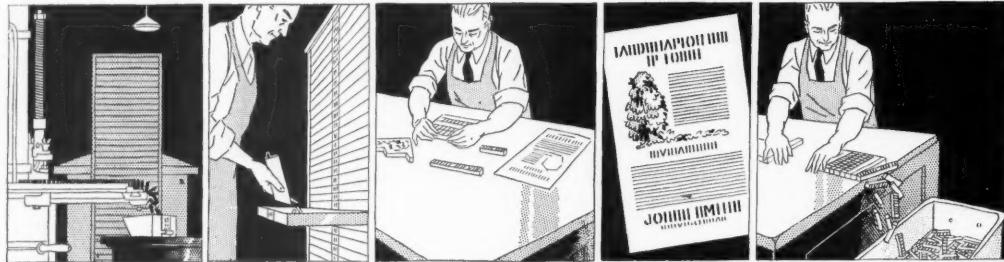
takes into consideration the flexibility of the sheet first, and then the strength. Tests are made under conditions approximating the actual folding conditions imposed by the machinery which is to do the work, considering also the conditions of humidity under which the work is to be done.

No coated paper actually folds by means of the coating itself, but rather by the character of the body stock under the coating. So we must always expect a certain amount of fracture in the highly polished coating that is put on the surface of the paper. This is made of a mineral pigment with an animal adhesive, and it does not have the cohesion of the vegetable fibers, properly hydrated and placed in position in the raw stock which makes up the body.

There are things which affect the brittleness or the cohesion of the coating, and it is generally true that a piece of coated paper that offers too much resistance to the polishing process during calendering will become more brittle in the coating itself than one which polishes readily during manufacture.

Largely, however, the condition of the raw stock, that is, how much the fibers themselves "punch" through the coating, determines the flexibility of a sheet and the smoothness of the fold.

A printer should judge the folding quality of the piece of paper by three



In his *Typo Graphic*, under the head, "Technocracy in the Composing Room," Edwin H. Stuart, Pittsburgh typographer, thus illustrates non-distribution graphically. The favorable influence upon the prospect is manifest. Titles of the panels in *Typo Graphic* are, respectively, "Making New Type," "Pour in Case," "Assemble Ad," "The Ad," and "Dump It"

other tests of the manipulation of fibers in the manufacture of paper.

In judging a sheet of paper for its folding quality, one not closely connected with papermaking might develop his own ways of testing, which may be influenced by a misconception of what is really necessary and of most importance to the result desired.

Quite naturally he may test the paper by folding it with the thumbnail into a hard crease, or folding it without regard for the direction of the grain, of

ing quality, and flexibility against the grain which approximates flexibility of the paper with the grain is the ideal.

After the papermaker has judged the folding flexibility of the sheet, his next consideration is the strength of the sheet at the fold. Here the folding test by instrument is the one source for accurate check—and, of course, here the papermaker also uses the tear test (described in an earlier article).

In the last analysis, the manual test for the folding qualities of the paper

things—the flexibility of the fold with and against the grain; the smoothness of the fold after it is made; and the strength of the paper at the fold.

Each of these conditions should be considered in relation to the kind of printed work to be done and also the atmospheric (humidity) condition under which the paper is to be used, taking into account that air of low relative humidity will make the paper dry and result in poorer folding than where the relative humidity is thirty-five degrees.

PLANOGRAPHIC AND INTAGLIO

This department invites questions on all methods of printing other than relief, ★ By GUSTAV R. MAYER especially offset lithography. Replies on topics of most interest will be printed

Letterpress Still Ranks Highest

These past hectic two and one half years have had many of us running around in circles, turning from one thing to another in order to keep our business heads above water. When another method of doing the same work for half the price comes along, the situation becomes still more confusing when some order that we were depending on fails to materialize.

Ordinarily we are inclined to call it a use of unfair tactics or declare that an order of poorer quality must result. Anyway, it isn't pleasant.

We hear so much discussion about offset among letterpress printers these days that it sounds as though letterpress is doomed and the printing of the near future will be done by offset lithography. Secretary Adams, in his weekly letter to the members of the Capital District Typothetae, of Albany, New York, has this to say about offset:

"Reams of paper are being consumed in a discussion of the relative merits of these two processes. Under normal conditions this matter would be treated in a calm, deliberate manner and the decision arrived at would be compatible with sound business judgment. From the looks of things today, this is far from the truth. Good printers have realized for a long time that certain work lends itself favorably to the offset method of production. This knowledge has not bothered them in any way, in fact, they have made use of it to further their own product.

"Under present conditions of low volume and keener competition, many experiences have come to light which appear, on the surface, to prove that any kind of a printed piece can be done cheaper by offset. This is a false impression; the fact is, as always has been the case, that offset is the best method for certain kinds of work. *This does not mean, however, that letterpress is doomed.*

"No man can state offhand where letterpress ends and offset begins in the most economical production of printing in general; the answer is in the individual order. We know offset is here and every printer should study the process; proper management of his business compels him to become familiar with every feature of his craft.

"Offset is not a menace to the letterpress printer, except from the fact that in the rush to get out of a so-called rut, printers, financially unable and temperamentally unfit to completely change their business methods, may jump from the frying pan into the fire. Study offset, but make haste slowly."

Collotype Is Given His Attention

Can you tell me where I can obtain information about the photogelatin process and also are there any textbooks on photolithography?—British Columbia

The series of articles on collotype which has been published in *THE INLAND PRINTER*, beginning December, 1932, represents the only complete description of photogelatin now in print.

There are several textbooks containing information on photolithography, but a book on practical negative making remains to be written. As an introduction, the booklet published by the Eastman Kodak Company some years ago, titled "Photo-lithography," is a simple explanation from which you can obtain the fundamentals of the process.

For a well illustrated, practical description on the lithographic method of preparing the plate for printing, the best book is "Metal Plate Lithography" by C. A. Seward, which can be had from our book department.

★ ★ A Copy Suggestion ★ ★

CRAFTSMANSHIP

Craftsmanship in Advertising means choosing the least number of words to completely convey your meaning. Craftsmanship in Printing means choosing the right paper, the proper type faces, the correct color combinations, to make your advertising 'easy to read'

• • • • •
M. P. BASSO & CO.
INCORPORATED
Creative Printers
121 Varick St., New York
Telephone WALKER 5-5586

Cover advertisement from The Ink Spot, spicy house organ of the Basso company. On the original, for which black stock was used, the display is in brick red and the text in black over a striking band printed in a silver ink

Use of Paper Negatives Described

In connection with my school work, I am making a study of the uses and markets for paper negatives; since, I understand, this product is of greatest use in the offset field, I would greatly appreciate a brief outline of offset compared to letterpress printing. Also, for what types of work is a paper negative suitable; what are its advantages and limitations? Are all photoengravers, lithographers, and so on, potential users or are its uses limited? Would a substantial portion of the market be found in governmental bureaus and departments of industrial concerns, or is it chiefly confined to commercial printers? Thanks for your advice.—Harvard

With the introduction of the small lithographic-offset press during recent years, printing by offset has developed to a remarkable degree among typographic printers, who find this method of printing better for the production of certain work than letterpress, especially for printing on bond and textured surface papers with pictures.

Many business firms and government bureaus use the small offset presses as office appliances for duplicating purposes and for printing their own forms and descriptive matter relating to their individual products or business.

Office forms, reports, and memo pads are produced in this way.

Through the development of photolithographic-offset platemaking methods, negatives on special paper were found quite satisfactory and the cost of negative paper is much less than film or glass plates. This negative paper is manufactured expressly for the reproduction of line drawings, type matter, or any subjects which are rendered in black and white only, without any intermediate tints or gradations of light and shade; here the paper negative has its greatest usefulness and large quantities of negative paper are used by lithographers, printers, in business offices, and some photoengravers. The majority of photoengravers use the wet collodion process for producing their line negatives, as it is more adaptable to making negatives from all kinds of original subjects. Good, clean black-and-white originals are quite essential in the production of satisfactory results when making plates with negative paper.

He Is Printing From Copperplate

I bought recently a Universal engraving machine and a copperplate printing press as an addition to my printing and photoengraving shop. I can make the engravings on copper, but have experienced some difficulty in the printing part of it. I also want to print flat photogravure plates on this press, and I wonder if you will be kind enough to tell me what kind of ink should be used, how the wiping of the plate is done, and what kind of tympan should be employed. And would you be kind enough to give me the address of the firm that supplies collotype celluloid film, ready for sensitizing? This information will be highly appreciated. I have been a subscriber to THE INLAND PRINTER for many, many years, and each issue is better and better. Sincere congratulations.—Mexico

Printing from intaglio-engraved- or etched plates requires considerable experience to develop the skill for producing satisfactory results; the quickest way would be to employ an experienced copperplate printer. This procedure is fully described in "The Printing of Etchings and Engravings," by David Strang, which will materially assist you in mastering this method of printing.

Photogravure plates made with the screen, instead of the dust grain, are found to print more readily on the copperplate press, and complete directions for making these plates and printing from them will be found in "Elements of Photogravure," by Colin N. Bennett. A more advanced book, which treats principally with rotary photogravure, is "Photogravure," by H. Mills Cartwright, but it also contains valuable information on flat-plate photogravure.

The German Agfa Company is the manufacturer of the celluloid collotype film. The American agents are American Prophro Corporation, at 45 West Forty-fifth Street, New York City. The preliminary investment for obtaining this film is about \$500; a good working knowledge of collotype platemaking and printing is necessary to obtain the desired results. Our book department can supply the books.

Where to Obtain Gelatin Supply

I would appreciate if you would inform me of a firm that retails gelatin for use in making collotype plates as mentioned in the articles which have been appearing in THE INLAND PRINTER.—Pennsylvania

As mentioned in the December, 1932, issue of THE INLAND PRINTER, gelatin for collotype should be neither too soft nor too hard, but medium hard. A mixture of equal parts of Nelson's photographic gelatin Number 1 soft, and of Number 2 hard, has proven satisfactory; this can be obtained from George Murphy, Incorporated, 57 East Ninth St., New York City. I suggest using our series of articles as a guide.

Gelatin for emulsion dry platemaking has also been found suitable for collotype. This can be obtained from the Eastman Kodak Company, Rochester, New York, or it may be ordered from your local photo-supply dealer.

These Concerns Are Collotypers

There seems to be a general idea that collotype has become a lost art and is commercially obsolete. Though there were a few listed in our file, a New York City telephone directory added a few more and the list of firms at present doing collotype work is as follows: Photo-Gelatine and Gravure Company, 240 West Fourteenth Street; Photo-Gelatine Printing Company, 600 West 144 Street; also, the Ullman Manufacturing Company, 319 McKibbin Street, Brooklyn; the Heliotype Company, 172 Green Street, Boston; E. Moebius, 205 Mickle Street, Camden, New Jersey; Meriden Gravure Company, Meriden, Connecticut; the Detroit Photographic Company, 2373 Seventeenth Street, Detroit; also, the James Bayne Company, of Grand Rapids, Michigan; Photogelatine Engraving Company, 471 Wellington Street, Ottawa, Canada. Please note that "photogelatin" and "collotype" are names for the same process and any of these firms will supply readers.



Hell-Box Harry Says—

By Harold M. Bone

Would you refer to a typefounder's latest offspring as a *new face in the family*? Or wouldn't you?

You don't need any *seagoing* experience to work around a *galley*.

Then there was the dumb apprentice who thought *mounting* a cut had something to do with a *pony cylinder*.

Some publishers prefer *coated* stock for their book *jackets*.

Obsolete methods of business have caused more than one printing *plant* to go to *seed* with great rapidity.

Some "comps" display poor artistic taste when setting *display*.

In the old days, girls used feminine shyness to capture a husband, but nowadays they conduct a *direct-male* campaign, and effectively.

*Poems are made
By fools like me,
But only a craftsman
Can make a type "T."*

Compositor Studying Collotype

Your numerous articles on collotype are instructive indeed and, before these appeared, I had never been able to find any book which gave positive and definite information about this process. Why not reprint the entire series in booklet form? It should appeal.

I have been cutting out the pages as they appeared, with the illustrations, for inserting in my scrapbook, but unfortunately have lost some during recent weeks.

What are the chances of success with collotype in a commercial way? I am a compositor and also an amateur photographer with a keen interest in new processes.—Brooklyn

Your interest in our series of articles on collotype is appreciated. They represent the only practical working directions in print at present. At the end of the article in this issue, you will note our reference to the books and publications (now out of print) from which we have derived valuable assistance, indicating the former interest in this interesting, old process. While there is a possibility of this series being published in booklet form, it would be advisable to obtain copies of THE INLAND PRINTER containing the missing articles to complete your scrapbook.

No one can say whether another man can make a success with this or any other process; but a good knowledge of photographic technique is of primary importance for the collotype process, which indicates that a man interested in amateur photography would have an excellent chance of succeeding. Collotype is not as adaptable for general illustrating purposes as are letterpress halftone and rotogravure and, as these two latter methods of printing grew, collotype gradually decreased.

Is Interested in Brass Dry Offset

On page forty-one of the March issue, you mention a manufacturer of "Brass Dry Offset." We would be interested in knowing more about this method.—Boston.

The item was published as a matter of news relating to new developments in planographic platemaking methods, and was translated from our German contemporary just as it appeared. The firm, Koenig & Bauer, maintains a research department where new ideas are developed or tried out to determine the commercial value. Schnellpressenfabrik Koenig & Bauer, Akt. Ges., Wurzburg, Germany, will supply you.

Looks Into Offset Platemaking

We would like complete information on making line- and halftone negatives for offset plates and also about offset printing. Can you direct us to books and other sources where this can be obtained?—North Carolina

There is quite a few helpful books available that contain the information

you wish and these are listed in our book catalog under the heading "Engraving, Lithography, and Offset Printing." A copy is being sent you. Articles on negative making for offset printing have appeared in *THE INLAND PRINTER* as follows: September, 1930, page 74; February, 1931, page 56; March, 1931, page 88; all these will be of practical use in the production of plates for lithographic-offset printing.

Hygroscope Is Aid in Pressroom

A "paper hygroscope," developed in the research laboratory of the Lithographic Technical Foundation, is used for determining the moisture content of the stack of paper. The instrument is shaped like a sword. The blade is thrust into the pile of paper and the moisture content is shown on the direct-reading scale at the handle end of the blade. Intelligent use of this instrument, combined with the information published by the Bureau of Standards, will enable the printer or lithographer to get his paper into proper condition, avoiding many losses due to paper troubles in the pressroom and in binding.

Milwaukeeans Doing Fine Work

Through the courtesy of Charles R. Wilhelm, we have received a number of excellent reproductions from his crayon drawings, produced by the Davis & Johnson Company, Milwaukee, on a Rotaprint press, which not only displays Wilhelm's artistic skill, but also demonstrates that this firm has mastered the details of offset platemaking and printing, which, it seems, are not as easy as some printers think. Offset printing is just as much a business as letterpress printing, a boy or girl can be quickly taught to operate an offset press, but only skill and experience will produce work of outstanding merit.

Uses Wrong Intensifying Process

I have been intensifying Kodak film negatives with the intensifier as on page eleven in Horgan's Photoengraving Primer; I get an intense black, but the transparent parts are badly discolored. Can you suggest where I am wrong in my method?—Ohio

The copper-bromide intensifier you are using is only intended for collodion plates, on which it will work perfectly clean, but it will stain the gelatin on dry plates and film. Have your local photo-supply dealer obtain a copy of "Reproduction Work with Dry Plates and Films" for you, published by the Eastman Kodak Company, and which contains complete directions for intensifying films and a great deal of other information of interest and value.

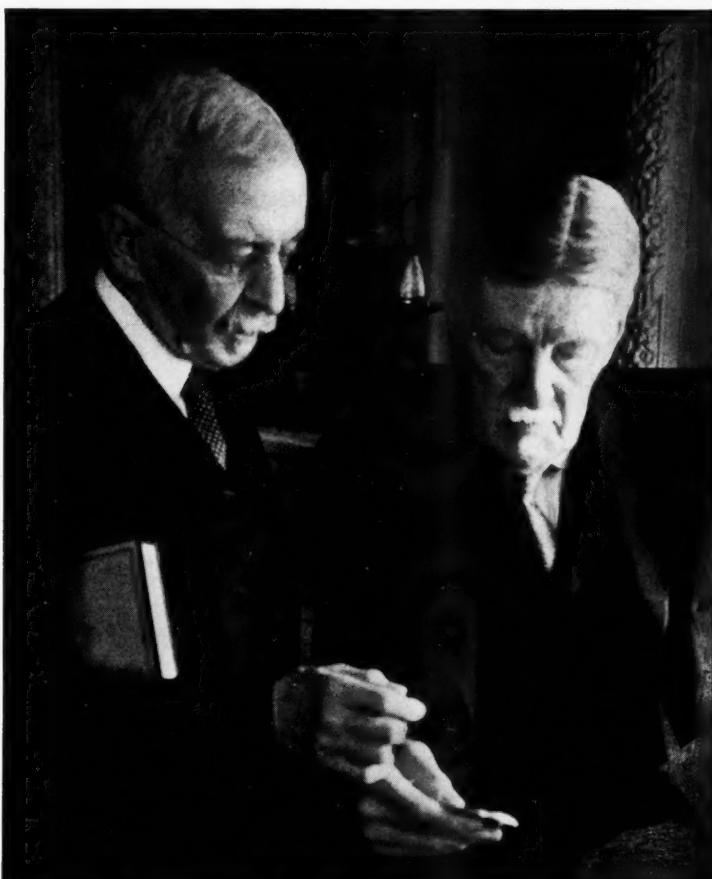
Charles Francis Built His Business on Service to All Customers

By STEPHEN H. HORGAN

IT WAS in his beautiful home on Riverside Drive, New York City, that I, accompanied by Harry A. Groesbeck, recently interviewed Charles Francis, the grand old man of the printing business. Francis has devoted seventy-one years to printing, while the writer be-

labor controversies for all time. He has a sound mind, in a sound body.

Born on the Surrey, or south side, of London in 1848, as a boy Francis was taken to Australia, where he grew to broad-shouldered youth, with powerful arms for rowing, the outdoor sport in



Stephen H. Horgan (standing) shows Charles Francis the medal given him for his work on photography and halftones. Harry A. Groesbeck, Junior, made the picture with a "candid" camera on film 1 by 1½ inches. Only light from windows was needed

gan at photography in 1870, and four years later successfully brought it to the service of the printing press.

One can easily understand why Dean Francis made such an outstanding success in life after listening to him tell of the battles he has won for both employers and employees in disputes. Many of the principles he enunciated in connection with his work as a conciliator in these disputes have become guides in

Australia and New Zealand, when he was apprenticed to the printing trade. In fact, it was with the prizes won in these contests that he entered the printing business in Dunedin, New Zealand.

Francis felt the desire to move into broader fields and become a master of his craft, so he returned to London in 1869, emigrating to Dubuque, Iowa, in 1871. Later his roving spirit took him to The Pioneer Press in St. Paul, and

William Winn and Company, Minneapolis; Marsland & Wheeler, of Chicago; then his own business, and the *Inter-Ocean Printery*, 1875-76.

The *Arkansas Gazette*, Little Rock, attracted him in 1876, which with the *Arkansas Democrat* held him for four years, until he went to Knight & Leonard, Chicago, in 1879, where THE INLAND PRINTER was born.

The Courier-Journal Company, of Louisville, next drew his services in 1880, and he remained in that city until 1884, when he went to the Guide Publishing Company, Cincinnati. He was with the Argus Printing Company, in Louisville, during 1886-87. While thus roving, he was attracting to himself reliable, expert craftsmen who would follow his fortunes anywhere.

The lure of New York City caught the ambitious Francis in 1888. His exceptional talents were recognized and by 1894 he had borrowed enough capital to found The Charles Francis Press, which is a monument to his skill as a salesman, and sagacity as a business man. He told me that, on starting in business, he obtained \$300,000 worth of printing in a year before he hired a salesman. His rule in soliciting printing was always "not to see how much money I can get out of the customer, but how much money I can get for the customer." His approach to the client ordinarily was, "I should like to make some money for your company."

He insists that the prompt response which he always received is sufficient proof that his favorite approach is a good one for all printers to use.

Dean Francis' interest in apprentices and his fellow craftsmen is one of his outstanding characteristics. He was one of the founders of the New York School of Printers' Apprentices in 1914; to them he has given much of his time and means. He is president emeritus of the Printers League of New York, and an honorary member of the International Printing Pressmen's and Assistants' Union, The International Typographical Union, and also the unions of Louisville, Chicago, Dunedin (New Zealand) and other cities. He also instituted the International Joint Conference Council, and is vice-president of the World's Sunday School Association. He was presented with a wonderful plaque on his eighty-fifth birthday by the apprentices in the School of Printing, of which J. Henry Holloway is principal.

It can be said of him, by all those who ever came in contact with him as employees or customers, that he is one who loves his fellow man.

Chain Drives on Printing Machines Offer Worthwhile Economies

By FRANCIS A. WESTBROOK, M. E.

IN LOOKING over the results from application of silent, chain drives between motors and printing machinery, several striking and important facts immediately come to light.

Maintenance is reduced, replacement is eliminated, shutdowns for repairs to the power-transmission system are done away with, and there are other advantages, resulting in worthwhile reductions in operating costs. In fact, high-speed production in printing can scarcely be economically carried on without this modern method of transmitting power to the machines.

Many of the presses run long hours, sometimes continuously for months at a time and under conditions of the utmost severity and strain.

Experience has shown that the first cost of chain drives not infrequently is lower than gear- or belt transmission. Sometimes it is slightly higher, but economy and other advantages accruing to the more up-to-date equipment pay for it in a year or less. As there are cases on record where the same chain has been in operation for over ten years without any maintenance other than weekly lubrication, it is safe to say that they are a paying proposition.

Chain drive now is standard equipment on some of the new presses and other printing machinery. It can be applied to existing machinery and should form an important part of the modernization program of any plant, reducing

costs and improving products, as urged by the committee on rehabilitation.

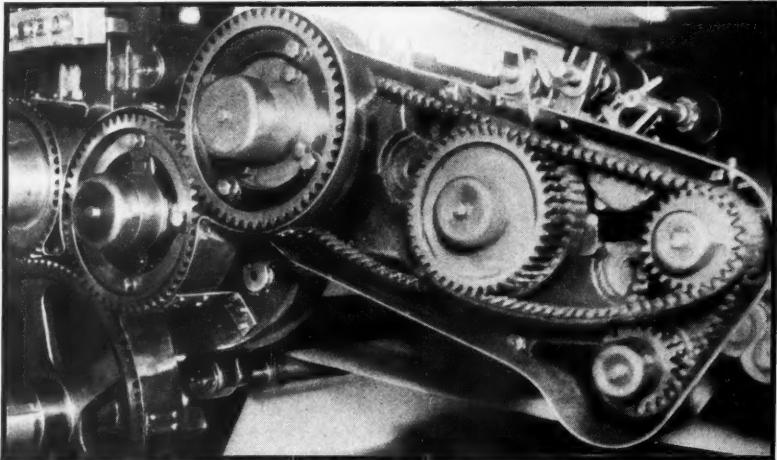
Examples of actual performances are always more convincing than general statements, and they have the added virtue of suggesting possibilities to the practical man who must keep his plant running at minimum expense.

First, let us consider the newspaper field. There is no more exacting service. A live paper published in the Middle West has made use of the chain drives over a number of years and recently installed two new presses, the fastest made and taking the most power, 200 horsepower, having a capacity of 60,000 newspapers an hour, coming out completely folded and counted.

Eighteen years of experience

This company has been making use of chain drives for eighteen years, but never for more than 100 horsepower. However, in view of its satisfactory experience, it adopted chain drives for the new presses. The force of this experience will be realized when it is stated that it has never been necessary to shut down a press because of power transmission trouble and that no maintenance nor repairs, except of course weekly lubrication, have been needed.

Another progressive newspaper plant uses chain drives in an unusual situation. Three sets of gears have been done away with. This is a 100-horsepower installation, and the chain operates on



On this press in a western city three chains replaced a train of ten gears. The location of two of those which were removed is to be seen in illustration. Noise and vibration are ended

128-inch centers, it is vertical, and an idler sprocket has been provided to take up slack. Noise and vibration have been practically eliminated.

The amount of lubricant needed is now only one-twentieth of that formerly required for the gears. As four presses have been equipped with silent chains, the advantages enumerated above are multiplied, so that the total assumes decidedly important proportions.

A five-horsepower drive for an automatic plate-shaving machine is used by an important newspaper. In this instance the speed reduction is from 800 to 178 revolutions per minute and the distance between centers is forty-five inches. The temperature of the room where this machine is installed is usually high, nevertheless the efficiency and life of the chain is not affected, nor proper lubrication interfered with.

Tucks motor out of way

In addition, the short center distances possible with a chain drive permit of tucking the motor out of the way under the machine. It is interesting to note the wide differences in the three applications so far described.

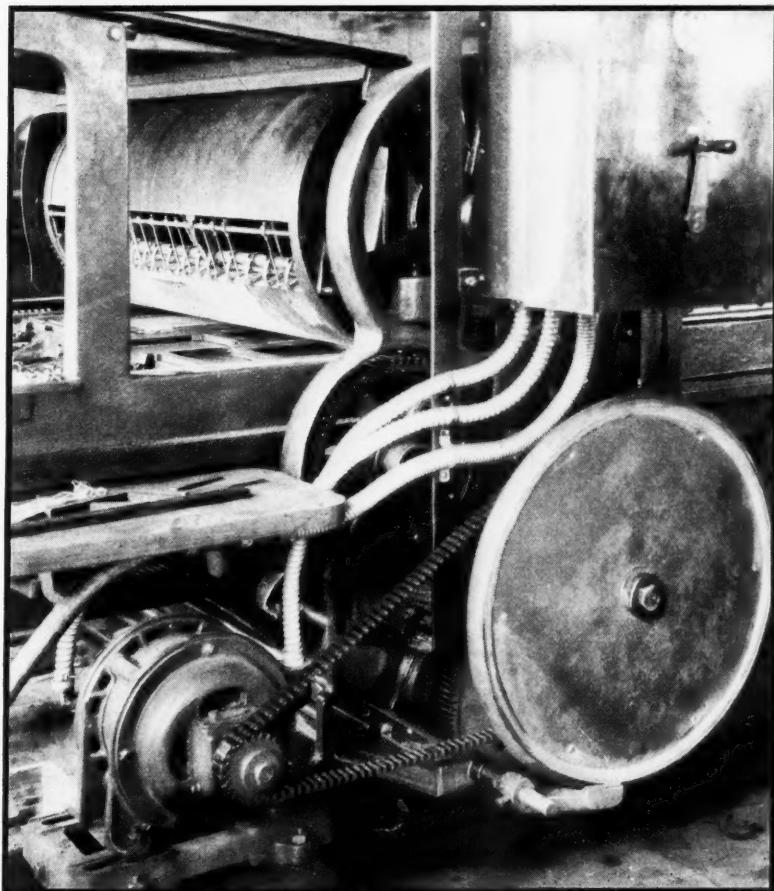
In addition to employing the chain drive for his cutting-and-creasing machine, one well known paperboxmaker has also installed chains on his cylinder presses, for which he employs five-horsepower drive. On all three drives in this plant, it was possible to get the motor well out of the way, the distances between centers are short, and all are comparatively small-capacity motors.

Use of chain drive on the cylinder presses is of especial interest, since this press is used everywhere. Chain drives are commonly used for them and printers now without them would probably do well to study possible savings from making such installation.

Large commercial printing plants of course have a considerable variety of machinery and it has been found that the application of the silent, chain drive has just as great advantages here as in other printing plants.

Figure 1 shows a press in a western city, where chain drive has been substituted for gears, the location of two of which may be seen in the photograph. It will be seen that there are three separate chains. They replaced a train of ten gears on this press, from blanket rolls to plato rolls to auxiliary rolls to ink rolls. The gear holes are shown.

Three other presses have been similarly changed at this plant, with savings which have meant a great deal in the operation of the plant. In fact, this



Chain drive applied to conventional type of widely used two-revolution cylinder press. Reading this article before publication a press superintendent made the point that in case something pulls out of a form less damage is likely to result if belts, which will slip, are employed. Though damage results regardless, this is a factor that is decidedly worth keeping in mind

is an interesting example of the great adaptability of chain drive to the many conditions met in power-transmission problems. The elimination of gears on these presses is as nice an exhibit of modernization as one could find.

The largest printing plant in New England, at Lowell, Massachusetts, has installed a number of the silent, chain drives. They are installed on machines using two-horsepower- to twenty-five-horsepower motors. The management has found them indispensable, especially on rotary presses, on drives requiring high speed, and those which are more or less hard-starting.

Used on rotary press

The outstanding installation at this plant is on a large rotary press, where it replaced belt drive. This machine had given a good deal of trouble due to the fact that when the belt was slightly slack, it slipped from the pulley, and when tight, it would burn badly. This trouble was eliminated when the silent, chain drive was introduced, resulting

in a great saving in maintenance and production. The hour cost of the machines is from \$10 to \$12, so that interruptions to production are expensive.

In all of the cases cited, the qualities of chain drive which are most important have been indicated. They may be classed as reliability, long life, quietness, as efficiency from the standpoint of maintenance and repairs, positive speed ratios, ease of installation flexibility in carrying the load, and in design. They may be had in practically any width and in different pitches.

The smallest chains are used on moving picture machines and the largest on heavy duty services, such as in rolling mills. Consequently, as a step in modernization which is likely to pay handsome dividends and which offers the widest application, this equipment is worth careful attention. The reliable manufacturers of chain drives are fully competent to make satisfactory recommendations for individual cases and prospective users could hardly fail to profit by consulting them.

Uses Photostats to Lower Art Costs

Saves five weeks and \$300 for client by showing him how to use photostats to cut down artwork. Such service sells orders which hinge on price

★ By ELLIS G. FULTON*

LET ME tell you about a printer who licked the two biggest problems of these hectic days—price competition and “rush” work—not simply “sharpening his pencil” and disrupting his shop, but by using photostats in producing drawings, saving \$300 for my firm, and five weeks time, which was even more important.

The piece was a catalog of automatic pressure regulators. Eight quarter-sectional drawings of equipment, similar to Figure 1, and nineteen installation and operating diagrams of a similar drawing, were required. They were to be printed from reverse-color zinc etchings, white lines on blue, to resemble blueprints. The printer or advertising man who is on his toes will think of many pieces which can be handled by the same principle.

Photostats are combined

The general scheme was to combine photostats in such a manner that each drawing would serve as many purposes as possible, and all duplication would be eliminated. When the eight regulator drawings were analyzed, it was found that one complete drawing, parts of four others, and changes in various details, would meet all requirements. It worked out this way:

The complete drawing shown in Figure 1 was made, and traced in the regular way on tracing cloth with India ink. A photostat negative, showing a black ground with white lines, was the next step. On this negative the part to be changed was covered with black paper, and a positive, black lines on white, was made from it. The covered area came, of course, clear; and in this area the new part was drawn in India ink, matching the lines of the photostat, in the desired position. Result—Plate 2 in two hours instead of two days.

Where changes were more extensive, the changed part was drawn separately, a negative photostat of the new part was matched to the original, by tipping on with rubber cement, and a positive

*Fulton gained this information while advertising manager of Natural Gas Equipment, Incorporated, at Los Angeles.

photostat was taken from the combination. If care in the “color” of the two negatives is used, and the edges of the tip-on sheet are blacked with charcoal, the joint cannot be detected either in positive print or the cut made from it.

The nineteen installation drawings presented a decidedly more formidable prospect to a lone draftsman, and led to an even more interesting solution. Rough sketches of all diagrams were first made, as a basis for a “material list” of all regulators, pipe fittings, and valves required in the project.

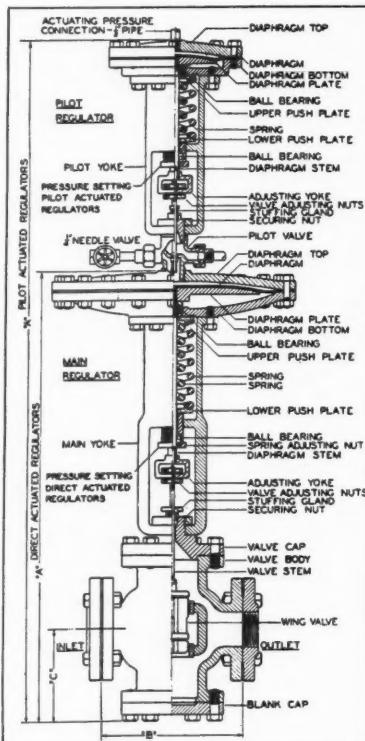


Figure 1. Changing with photostats made this original drawing good for all eight zincs required at a saving of \$300 in artwork costs

Outline drawings of the regulators were then made, by tracing photostatic reductions of the previously completed instrument drawings to the required scale of $1\frac{1}{2}$ inches to the foot. A drawing and tracing was then made for each valve, fitting, or other detail. Then as

many negative photostats were made of each detail as that detail appeared on any one particular diagram.

The rest was play. It was necessary only to make tracings of the various piping arrangements, drawing in small pipe fittings and showing larger piping merely as straight lines. Upon negative photostats of these diagrams the various details were then tipped in the correct locations with rubber cement, and a positive photostat provided copy for a plate. The details then were moved to the next diagram, or shifted on the same diagram as required for another arrangement, and so on.

Lettering which appeared on all the plates of a given piping arrangement was put on the tracing; other lettering was placed on the positive photostat.

The whole eight sectional drawings and nineteen diagrams were made in just three weeks—against an optimistic estimate of eight weeks if all the drawings had been made by conventional methods, each separately.

The use of our composite method was still further broadened when we learned that, by making our positive photostats on light paper, they could be used for making blueprints—not 100 per cent as sharp as from tracings, but good for all practical purposes.

Save time and money

Photostats have been found time-and-money savers in many other uses. For instance, where a drawing of a piece of equipment is to be run with key letters referring to dimensions in an accompanying table, or a photostat of an ordinary photograph, the outlines of the object may be traced in India ink, the letters and dimension lines added, and tone values of the photostat are then bleached out. The result is a line drawing, readily understandable by a layman, showing all data on one view.

When packages or similar small objects are to be reproduced, a photostat may often be made direct, at less cost and in less time than a regular photograph. In many cases the photostat may be used as is; but more generally it serves as a time-saving foundation upon which the artist may work with India ink, afterward bleaching out the photostat, as shown in Figure 2. This can be $4\frac{1}{2}$ inches in diameter; the full-size

photostat shows no serious distortion, and the small lettering at the left could easily be read or traced by the artist.

It seems appropriate here merely to mention one or two other photostat applications. "Gloss" photostats approximate closely the reproduction qualities of regular gloss photographs, at lower cost. Service is quicker, too.

There is an impression that photostats are not suitable for reproduction of posters, maps, and similar copy in color. Except for the most difficult combinations of red and black, which can



A photostat made direct from the can, used as the basis of a wash drawing for line etching

be handled only with a panchromatic plate, photostats will give satisfactory renditions of color values.

The photostat organizations found in practically every moderate-sized town are worth consulting. Frequently they may be able to suggest time-and-money-saving solutions for various problems outside the scope of this article.

ED. NOTE: As told in the March issue of *THE INLAND PRINTER*, glossy negative photostats may be used as copy in making reverse-color plates, and saving the photoengraver's reversing charge. We presume Fulton couldn't do this because of loss of detail in making a photostat from a photostat. In making line drawings of cans and other small objects, the photostat offers the printer an excellent way to reduce artwork costs for his client.

★ ★

Tale of the Long "S" Is Retold

John Bell of London, publisher of "British Theater," which was printed in 1775, is claimed to have been the first to discard the long "s." Benjamin Franklin wrote in 1786 that "the round 's' begins to be the mode, and in nice printing, long 's' is rejected entirely." —Batesville (Ind.) *Herald-Tribune*

Ignorance and Fear Have Wrecked Fair Prices, Readers Declare

HOW TO COPE with ignorant competition in the printing industry is a baffling question that confronts trade-association leaders as well as other thinking men of printerdom.

Subscribers to *THE INLAND PRINTER* were solicited for views on the subject, and they responded with letters from every section of the United States and Canada. While no sure cure can be found to deal effectively with the contagious disease of "price-cutting," evidence galore was presented that the disease is rampant. The reading of all the letters was interesting and good suggestions are contained in the excerpts.

"Dogs getting only one-third enough to eat for three years will jump at each others' throats, and bite and tear when a little food is thrown to them," is the way a Michigan printer referred to the present-day competition among printers. "As long as we are ignorant, dumb, lazy, and greedy, there isn't any reason why we should expect any sympathy."

One Ohio printer suggests that the printer needs a "new deal," but does not define just what it shall be. He suggests that "the printer, to make any money, will have to do a lot of independent thinking, study his own proposition, and make his plans to fit."

Printers called afraid

"Cowardice" was blamed for the whole price-cutting habit of printers by one from the State of Washington, "because they are afraid of the possibility of losing customers."

A Cleveland printer, who apparently mixes with advertising men, suggests that if all commercial printers "were profit-conscious and also overhead-conscious," they might get somewhere in the elimination of price-cutting habits.

One young printer in Nebraska was neither "profit-conscious" nor "overhead-conscious" when he started his business five years ago, for he writes: "When I started, five years ago, in business for myself, I had the notion that printing could be sold like groceries, and at a narrow margin of profit. I thought I could take a dime's worth of paper, sell it printed for \$.50, and make money. But I soon found out differently." He continued by telling how he studied costs and profits, and he said, "I think price-cutting is an unnecessary evil, and the thing that the

boss of the shop should do is to develop a personality that makes his customers want to come back to him in spite of all the cut prices offered.

Unfortunately, there are too many beginners in the business, and perhaps old-timers too, who have not got over their "groceries" ideas concerning the printing business, for, as one Chicago observer writes: "You can see, nowadays, brand-new printing signs in side streets, alleys, and basements, run by printers who have had no idea of shop management and cost; some who have not even served their apprenticeships.

"Aside from being a menace, they are a disgrace to the trade. The unions' label committees are doing some effective work, but the associations could do more to remove these 'bootleggers'."

Urge local associations

In Pennsylvania, one printer must have derived his ideas from the operations of the restricted coal fields, for he suggests: "One solution to the problem is to form a local organization and hold round-table meetings to discuss your problems—arranging gentlemen's agreements, and keeping them. Do not solicit the other printers' local customers. It can be done."

This same printer, in another paragraph, said: "If price-cutting were confined to the small fellows in business, I would say educate them, by all means. But it is not. It is one of the major problems of the typothetae. This problem is a local one and can be solved only by men with vision and a willingness to do something for the uplift of the business into which they have put their time, money, and energy."

Consumers who have become wise concerning the advantages, to them, of getting six or seven printers to give them quotations, are blamed for conditions by a New England printer.

Those consumers "will invariably catch some one with a shortage of work, who knows his costs, but is willing to take work at prices covering labor and material plus a small percentage for overhead and forget the profit. Some other customer pays that."

The folly of taking orders at any price "to keep the shop busy" is the subject of a letter from a printer in New Mexico. This printer said that he made his start in his father's shop in

Minnesota, and father was one of the finest editorial writers he ever knew, but "had little business judgment."

Keeping the presses busy

"Whenever the work became slack in our little country printshop, my father would rustle out and take orders at any price, on the theory that he must keep the shop busy. Although he was in the business until he died in 1918, he never could keep ahead of his debts, and, when he died, left my brother and myself \$8,000 in debt."

Then this printer, who started with such a handicap, refers to his own experience and mentions that, "We have been successful in beating the price-cutters by giving service and quality. We never fall down on a delivery and usually try to beat it by a few days."

One Indiana printer suggests that "not merely printing, but costs should form part of the instruction in printing departments of our schools.

"That would help," he said.

As though this idea were being answered, one New Jersey printer writes, "If you are content to wait until 1950 and a new social order, it is all right to discuss the general education of men coming into the printing industry. But if your reserves won't hold up a losing business for ten or twenty years, you've got to help the men now in business to make a profit. Train the men now in the printing business to sell. If you do this, the future and men attracted to the industry will take care of themselves."

A Kansas printer concludes his analysis of the printing industry with the remark that "the printing industry is sorely in need of more printers who know their costs, and have the guts to ask a price that will show a profit."

Supply houses come in for a suggestion from one eastern printer, who writes, "I believe the supply houses have a real task on their hands and should not let anyone with a few dol-

lars and a smattering knowledge of our craft enter the business."

A western printer insists that all employing printers ought to teach their employes "every part that we play in the production of printing, estimating, stock, presswork, composition, and by talking direct to buyers of printing," because, "these employes have many friends who are buyers of printing."

Cost knowledge needed

Need for cost knowledge and selling prices comes as a suggestion from Florida. This printer mentioned that he was at the opening of bids on several large orders where the credit was good, but the prices ranged from the lowest to three times the low bid as highest.

"Several of the printers, talking together, admitted that they were fools to be giving their product away," continued this writer. "However, the practice continues just the same."

A Canadian subscriber suggests that printers should be licensed to operate a printing shop, and adds: "All the printers anxious to conduct an honorable and honest business would welcome such a move on the part of our government, because it would confirm them in their policy of playing the game straight. Printers who are sometimes tempted to spoil their good record, would think twice before running a chance of losing their license."

Scores of other printers' letters could be quoted about conditions all the way from Connecticut to California, New Hampshire to New Mexico, through Texas and Tennessee, and the stories would be the same about "fools" in the printing business who are "giving their work and products away."

Refusal to cut prices pays

"Fools" are what printers call themselves, but one printer in the East tells his policy briefly, and this is the only letter we quote in its entirety. It reads:

"We do not believe in price-cutting. We use the United Hypothetac system of cost finding, and if we cannot get a profit, we do not want the order. During this depression, we have held our own and prospects look pretty good."

That letter is a good one to finish with. There is a scriptural injunction which winds up one of the world's outstanding stories—a biblical story—which may be here quoted as a conclusion to that letter: It is: "Go thou and do likewise."

ED. NOTE: Readers agree with C. H. Armstrong's article on education in the March issue. The question now is: What can be done about it and who shall do it?



Shoemaker's timely cartoon is reproduced by permission of the *Chicago Daily News*

Getting Wise at Last

Postmaster General James Farley promises an early return to two-cent postage on letters for local delivery. Out-of-town mail will still require three-cent postage for the time being

REVIEW OF SPECIMENS

*Printing submitted for review in this department must be mailed flat, not rolled ★ By J. L. FRAZIER
or folded, and plainly marked "For Criticism." Replies cannot be made by mail.*

SCHMIDT PRINTING COMPANY, Chicago.—Stationery forms for the Eagle Sign Company are neat and, aside from the fact that the lines might be spaced out to advantage, no criticism can be made of them. However, they are dull and uninteresting and emphasize the need of color, either through being done in two colors or in the use of some type face that would provide it, or some arrangement that would lift the forms out of the commonplace rut.

H. FRAN SMITH, New York City.—There is no doubt at all about it; you did improve all of the Baldwin Paper Company's forms, and a lot. Particularly, either through addition of color or by better design and arrangement, you have given them the wherewithal to stand out. Some of the others were well enough arranged, but even these, due to the type selection, were drab and commonplace in appearance. We need "pep" these days and you have introduced much of it in even these everyday forms, which most people consider don't make any difference.

JACK GARTNER, of Melbourne, Australia.—That is a snappy masthead you set up with linotype slugs for *Key Tops*. The lettering shows as in a reverse plate through omission of the border units from which the band or panel is made up. Typographically, the publication, in newspaper format, strikes a high note, and the single point of adverse criticism is that the larger lines of type in the heads are crowded. Two-point leads, added between them, would make a world of difference. The effect is accentuated by reason of the large amount of space between the sections of the heads. In short, "relativity" applies to spacing of lines, which, in open display, require more air than in close arrangement throughout.

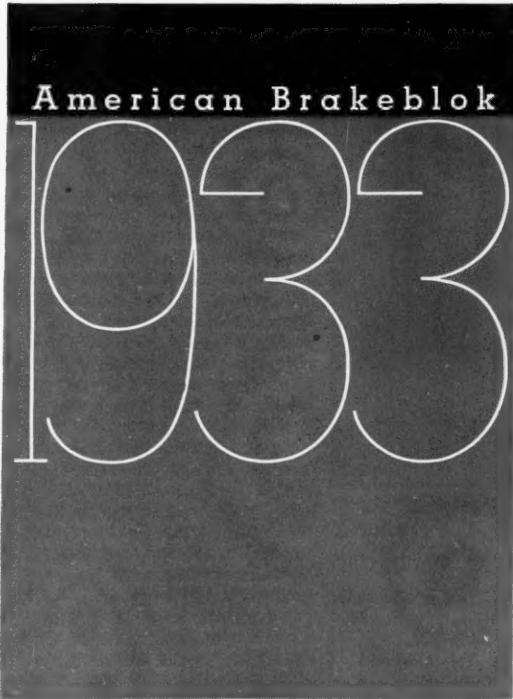
AMOS BETHKE, New York City.—"What Do You Mean Cold Type?" is a smart, impressive folder. The cartoon on the title page (reproduced), as made up in the composing room, where the raw materials you used are available to every one, features the page, although the clever contrast between the types employed, odd margins, and distribution of white space play an important part. We would like the second page better if there were only one rule, the heavier one, and it aligned as it does with the line of text on the next page. There is more truth than many realize in the copy on page three reading as follows: "Cold type is a misnomer, for type can be the medium to lend a

warmth of its own to your selling messages. And it is to this end that this typographic layout man devotes his time and talents," and so on.

ROBERT A. WILLIAMS COMPANY, Evansville, Indiana.—Layout on the blotter "It is Smart to Telephone" is novel and effective. However, the type lines below the interestingly paneled illustration are needlessly crowded. The cut should be higher, with the extension rules above shortened accordingly. By doing this, more space could have been introduced between the lines of the heading and the text and, by raising the mass as a whole, as it would then be, a better effect of vertical balance would be achieved. We do not admire the combination of shaded and regular copperplate engravers block styles with the delicate cursive used on the title page of the folder "Thoughts by Great Minds of All Ages on Adversity." It doesn't look like your regular work.

POWERLESS to suggest improvements in work embodying the best of all which enters into graphic arts products, the editor acknowledges with sincerest appreciation a number of brochures, all titled "Aus der Welt der Farben," from the well known firm of Springer & Moller, of Leipzig. Not only are the products of the company effectively set forth, but in connection there seems to be informative matter relating to offset and gravure as well as letterpress, which we are sure all recipients acknowledged with acclaim and found genuinely helpful. The merit of color is, by these striking brochures, established without a doubt, and their excellence and the progressive attitude suggested by them would be inspiring to many on this side who neglect to make the most of the opportunity print gives them to command more of the available business.

WILLIAM C. FARR, Bayonne, New Jersey.—Specimens submitted by you are interesting, unusual, and attractive. Yet, through wise type selection, they are dignified, which, considering the fact nothing sensational is suggested by any of the subjects, is a good point. In fact, the only fault we have to note is crowding of lines and that is evident in only two of the pieces—the card for S. Wolfson, where the design gives the effect of being both too large for the page and trying to get off it, and the title of the folder program "The Dream Came Through." In the last instance, four points could be added between virtually all the lines, more, perhaps, to

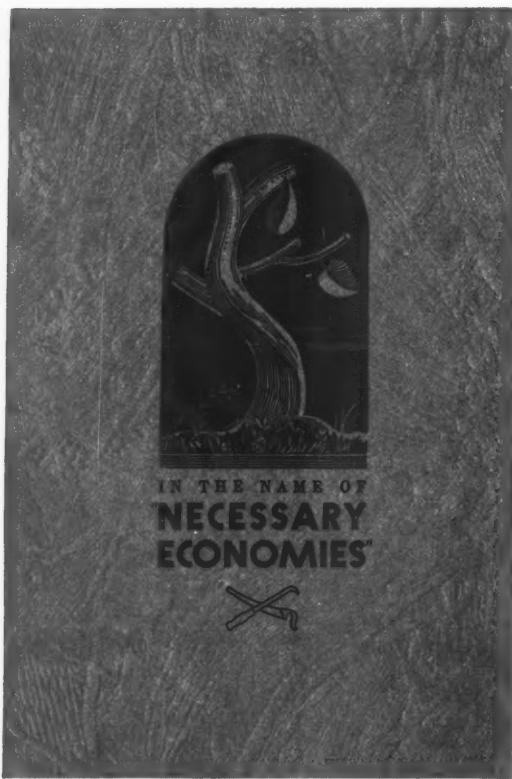


Sales portfolio cover by Sidener, VanRiper & Keeling, Indianapolis agency, demonstrating striking, colorful effects obtainable with reverse plates at a considerable saving over artwork

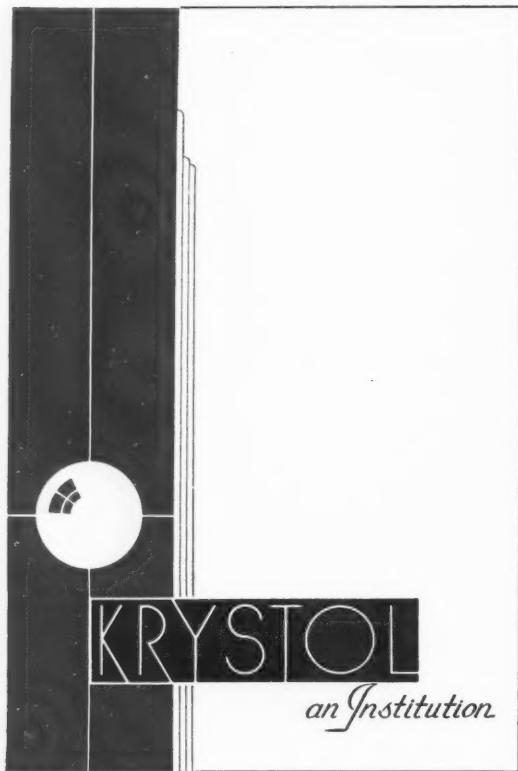
★ *W*ITH appreciation of your patronage . . . with the hope that we will always justify your confidence . . . we welcome 1932 and sincerely wish that it will be a year bountiful in health, happiness and prosperity for you.

THALHIMERS

On the green laid paper of the original, stars are silver and type, deep green. By Earle S. Mallory, Richmond, Virginia



Title page of a folder by The Davis Press, Worcester, Massachusetts, shown to emphasize the advantages of harmony in feeling and tone value between the type and the illustration



Striking booklet cover by T. L. Curtis, of Utica, New York. Original in pale green and dense black on India-tint laid stock

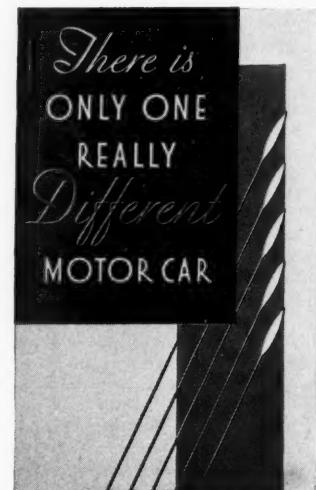
separate different units of the display, as marked off by change of type size or the use of italic.

THE PRIORY PRINTERS, of Berkeley, California.—All specimens, although featured by type of restrained size and tone, are impressive along with being attractive, because they have character. There is that something—"it," one might say—by which, once seen, it would be recognized again without imprint, just by the "feel." This is something impossible to describe and to which few attain. The business card features an interesting use of rule paneling and is striking despite small, light-face types employed. Extreme letterspacing, however, such as practiced on the title of the folder to achieve shape in the form, as a whole is not to be commended. The roman is too large in relation to the Washington Text on the package label. To harmonize, a text letter must be definitely larger than any roman used with it when the two styles appear in accord. Colors are unusual, too, and, we might add, excellent for the purpose.

PROHASKA PRINTING COMPANY, of East St. Louis, Illinois.—We would have chosen a coated stock, in view of the Roosevelt and Garner portraits on the blotter "The Nation Arises to Acclaim Its New Leaders." Filling up of the cuts, with the shading on the faces too heavy, indicates you would have done well to have done so. Despite the fact that it is printed in red and in a contrasting face, the heading is too small in relation to the text matter; not so much, we might say, from the standpoint of emphasis as that of design, as the larger head would have given the design more life and a better sense of balance. Furthermore, the large mass of copy set in the Cheltenham Bold is a bit forbidding. The message in print should be made to look as little "like work" as possible, for a lot of folks are lazy and just won't read unless everything is just right. At least it is well to look at it that way.

DONATO E NICOLA DE ARCANGELIS, Pescara, Italy.—While some of the examples you send are weird and would not be accepted, especially since the effort was made to establish a similar and so-called "extremely modernistic" style several years ago and failed, nevertheless we appreciate them and have put them to good use by sending them for exhibition in the Donnelley galleries. Happily, the more extravagant use of bizarre ornament and arrangement is applied to the posters, which can (due to small amount of copy) stand it better than booklets, advertisements, and the like. We are impressed, even in the case of the more bizarre designs, by the originality and cleverness of the arrangement, even though attention is taken from the copy matter through the dominance of the purely ornamental features. What we admire most about these is the skillful use made of color, such unusual combinations of numerous colors creating a pleasant reaction are rare.

THE VASE PRESS, LIMITED, Thrapston, England.—Number 51 of your house publication, *The Vase*, is, like the others, excellent. There's nothing to suggest the least adverse criticism. Other readers might make use of the idea expressed by the handling of the text pages, especially effective during these dull times—using a goldenrod-colored stock for the body with the word "Gold" in extremely large sans-serif caps to start the text. You express the advantages of this idea ably in the text, where you say "gold, or the suggestion of gold, has such a fascination for most people that you will probably read this booklet right through in spite of the fact that it



Printed in black and silver on light green, the original design of this booklet cover, somewhat more than double the size of this reproduction, is creditable to both advertiser, the Marmon Motor Car Company, and to The Hollenbeck Press, Indianapolis

would have been easier to read on white paper." That accomplished, you score effectively, as other readers might, with significant and reasonable reasons why it pays to do business with your house. Incidentally, by the use of green for printing the type matter, rather than the conventional black, you give the paper somewhat of a better suggestion of gold.

AMOS H. BARNETT, Washington.—We believe in novelties as surer to get across than just the regular thing, however excellent. When, as in the case of the placard "The Home Without a Cross Word," with the word "puzzle" below and so small as not to be grasped at first, the item recalls other days and, in its handling, is correct, then all the better. This sheet is printed on the cloth side of a two-sided paper, with the type matter (except the one word) in the fancy, old-fashioned wood letter, printed twice so the under impression in red suggests shading of the black letters in that hue, and gives a faithful reproduction of the crocheted mottoes of yesteryear, which were, in many

homes, framed and hung over the door. No one will receive it without being reminded of other and in many ways, maybe, better days (though we wouldn't have spoken thus several years ago) and therefore fondling it a bit. That will suggest turning over to the other side to see whom it came from, and we miss our guess if any who do will pass up reading your interesting advertisement "—they never die." Bet you heard a lot from this.

PETER ANTON LANG, JUNIOR, Los Angeles.—The specimens you submit are interesting and most of them ingenious, as the letterhead design in the form of an anchor with pendant cable (made up in type) shows. We would like the folder title page better if the type matter were in some good italic, conforming with the initial you



Folder title page by Amos Bethke, New York City, notable for its striking shop-made cartoon, distribution of white space, and contrast in type

drew. There is contrast not only in design features, but a further one due to the fact that the initial is slanting and the Old English used in combination is upright. We know it is done, but that doesn't make it right. There is a lack of unity and order in the arrangement of the lines and the ornament, the design as a whole lacks cohesion, that is, to use a more common expression, it "doesn't hang together" and seems to fly apart. Lines are too crowded on the title page of the "Diary" folder, in the copy for which you essayed to follow the early English spelling. Frankly we cannot name an authority on this spelling, but we believe J. R. Riddell, director of the London (England) School of Printing would be able to send you some booklet the students there have done, a sort of dictionary of the old spelling. The address of the school is Stamford Street, S. E. 1.

HOOPER PRINTING COMPANY, San Francisco.—You did excellent work, printing halftones on rough-surfaced stock in the folder for the Walter J. Mann Company, entitled "Halftone Printing on Offset Stock." We get a chuckle out of the use of the term "offset" stock, for the paper is far more uneven in finish than what is

commonly termed an offset, which is more like a hard antique book than anything else. The chuckle is not that we think you are unaware of the above, rather that you are fully aware of the merry battle going on today between the lefts and the rights on the merits of the two methods. On the one hand, we find offset printers developing to the point of using coated paper for their work, uncommon and heretofore not done, and the letterpress gents, aided and abetted by the photoengravers, working to perfect halftone printing on stocks without glare, rough as you please. The whole indicates progress for the industry, which the editor hails. It is always good to see some fellow go forth and do what *can't be done*. The presswork is beautifully done. With the offset printers getting nearer the effect of letterpress work and vice versa, east will meet west one of these days. What shall we have then?

ABBOTT LABORATORIES, Chicago.—It is certainly encouraging, and we trust other readers will take what you say about it to heart, to learn that the portfolio of direct-mail campaigns issued during the latter part of last year "not only increased sales and introduced new items, but stimulated our salesmen to the point where they went about and actually sold more goods." That's the proof of the pudding and most inspiring at a time when most should-be advertisers are putting the cart before the horse, waiting for business to pick up before advertising, instead of advertising to make business pick up. Of course, the advertising is not ordinary, that of the Abbott Laboratories never has been. The layout and the design are smashing yet simple in structure, the effects being achieved largely through the use of extensive color masses of different forms, with lettering or type matter in some cases in reverse or overprinted. There will be a page, for instance, to show the idea, having a solid black plate with a circular opening, in which red may be registered with lettering in reverse, giving the effect of white and red printing on black paper, although the paper is white. Some of the best work received here recently, other than your own, makes use of this device, which is one of the good things the revolution in typography and design generally has fostered. It is rare, indeed, we receive so many specimens, at once so outstanding through original and up-to-date design, and at the same time so sensible, and of such uniform excellence all the way through.

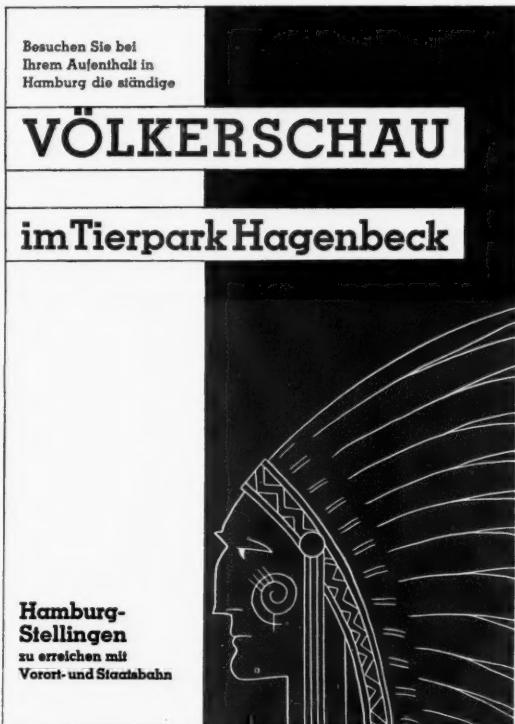
RIVERSIDE JUNIOR COLLEGE, Riverside, California.—We do admire the good work done on the halftones of views on the several leaves of your booklet calendar. While not at all stylish or distinctive, the typography of these pages is sensible, clear, and unobjectionable; in fact, quite properly held in restraint. Why a little restraint was not practiced in the handling of the front page (cover), we cannot understand. With the ugly Broadway type used, and with the



THREE MINUTES

*** MARCH 1933 ***

Black (as here) and silver on green are the colors of the original pattern printed by the Times-Mirror Printing and Binding House, Los Angeles, as the cover of its house-organ. It attracts and also effectively holds the attention of readers



A representative specimen of the craftsmanship of students on yearbook of Technikum für Buchdrucker, Leipsic, Germany. It displays the spirit of modernism characteristic of their work

MUNROE & SOUTHWORTH **INCORPORATED**
 PRODUCERS OF BETTER PRINTING AND ADVERTISING SERVICE
 D. J. SCHAEFER, PRESIDENT; C. VENISKE, VICE PRESIDENT; J. H. MUNROE, CHIEF ENGINEER & TREASURER
 1322 SOUTH WABASH AVENUE, CHICAGO · TELEPHONE CALUMET 0285
 ESTABLISHED 1897

Smart, ultra-modern arrangement of letterhead by Paul Ressinger, Chicago designer

CARTER KENNELS  **BOX 401**
LAGUNA BEACH, CALIF.

Distinction results from matching characterful type and illustration. Letterhead in deep brown on buff laid stock by Kenanad Press, Laguna Beach, California

A PUBLICATION DEVOTED TO PACKAGE UTILITY AND STYLING 360 NORTH MICHIGAN AVENUE · CHICAGO

Striking and most unusual letterhead of publication by Paul Ressinger. Note how same design features are adapted to envelope and business card shown below

bizarre combination of heavy straight lines and circles intertwined and printed in two colors, it is reminiscent of the recent dark ages around 1928—typography gone haywire. This page is not only ugly, but dazzling; yes, frightening, and not at all in keeping with the dignified treatment of the other pages. It can hardly be consistent, furthermore, with an item of print which features, as other pages do, the beauties of nature. There might be a place for it (especially if held somewhat more in restraint) but this calendar certainly is not the place. The more illegible type is, the more air it needs, and these Broadway caps (in our judgment) are next above the lowest in clarity—a French face called “Bifur” (ever heard of it?). This writer said he didn’t believe a half-dozen fonts of that monstrosity would be sold in America when it was introduced here. Never having received, among the thousands of specimens sent in for review, a specimen of actually sold work done in the face, he calls now on any of its defenders at the time for their location in America.

LUIS L. GOTELLI, Buenos Aires, Argentina.—We’ve surely had a thrill from examining the specimens of your craftsmanship, smartly modern in so far as layout and typography are concerned, also in the use of color masses, a fashion here as well as there. The biggest

thrill comes from the fact that some of your own blotters, advertising your typesetting service, are in English, while the one thing about them to suggest that they came from a foreign country thousands of miles away is the signature, your name and local address. These blotters in English feature illustrations, cartoon style, made up from rules and ornaments in a clever way and, as a consequence, have unusual attention value. We regret, in view of their cleverness and striking arrangement, that in some of them you combine too many types. In the one headed “Worrying” we find Garamond Bold, an italic we cannot distinguish for certain, due to heavy printing on the rough blotter stock, Bodoni Bold, an extra condensed blockletter style, and finally the Kabel in the signature. Variations in size of type, spacing, and measures afford sufficient possibilities for interesting arrangement and display contrast. You should not resort to the use of so many faces in one piece. The press work should be better, even considering the difficulty presented by the paper, and we suggest that since you put real design into these blotters, and cover the one side pretty well with type matter, it would be wise to use stock coated on one side. You don’t want recipients to blot with the side your printing is on anyhow and, also, you want them to keep

the printed side up. The piece showing single-line specimens of the types you have is excellent, likewise your blotter done in Spanish, “Cooperacion.” Hope to see more from you.

SAMMONS PRINTING COMPANY, Jonesboro, Arkansas.—While, doubtless, the artist felt that, in shaping his letter to the contour of the triangular panel on the front of the folder “Korridge Pottery,” he was pulling off quite a stunt, we think otherwise. In about ninety-nine cases out of a hundred where this is tried, the result is a failure, and it would be lots smarter to use regular, upright letters. Of course, a part of the difficulty is in the lettering itself which, in weight and as widely letterspaced, is too weak for the page in addition to being unpleasing as to design. The spots of ornaments on the page, especially the black triangle with flourishes at the sides, ought by all means to have been omitted; they are unattractive and the only other reason for using them would be to emphasize the type matter, whereas as counter attractions (should we say irritants?) they accomplish just the opposite. Cover this spot with a piece of white paper and see if you do not agree the effect is improved. At the most we would use but one ornament in the triangle, omitting the leaf and emphasizing the pottery item, which has significance. Unfolding the piece naturally, we find the matter on the inner spread upside down, that is, for right-handed people. One of the bands, the outer and longer one, would have been far and away better than the three on each side. Get out of the habit of considering white space something which has to be filled out. Aside from the extreme blackness of the black squares, set suggesting a diamond



An extra line had to be set for the lower reverse band on the business card, but it was all decidedly simple, as one can readily see

with points up and down, the back page is satisfactory, although the ornament above the signature should be smaller or be eliminated altogether and the space so saved introduced above the head. It would have been better, also, if town and state, in the last line, were coupled together in center with only a hyphen and regular space between.

LEON D. BECKER, New York City.—We have examined the first issue of *Fuel Oil Journal* in the new format with decided interest. Awhile back, the trend seemed to be to pocket-size editions; now it seems the limitation to effective advertising pages in the small size is taking its toll. While we are glad to note that you yourself see some of the shortcomings about the issue, and understand the difficulty in changing from one size to another had its effect, there are a few points you do not mention which we would like to suggest. The striking cover design for which, as you correctly state, the colors are not just right, the red being too dark and dull, is hurt more through the fact that the ink used is not good; for one thing, it rubs. When printing heavy color masses on the front cover of a



One piece of copy for each color plate sufficed for letterhead shown above and this envelope

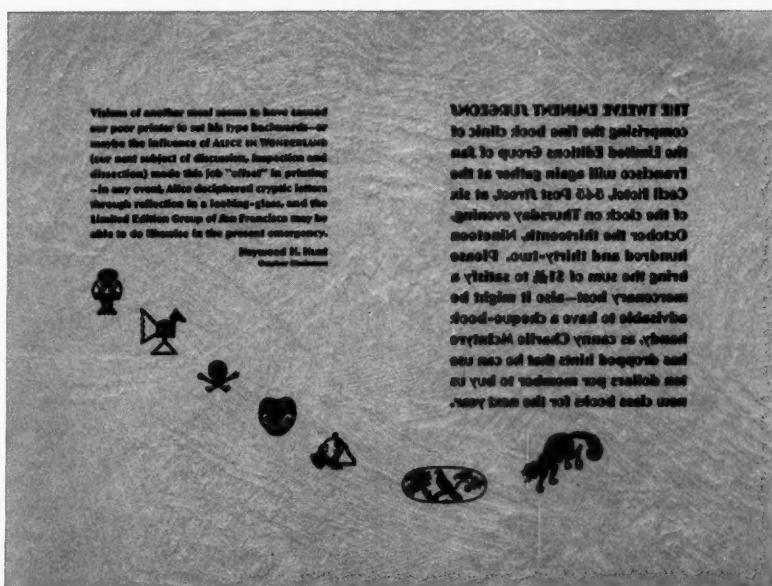
magazine of any weight, non-scratch ink must be used. Any will show wear and tear, but the best is none too good for the outside cover of a magazine. Despite what you say, some of the ads are really excellent; in fact, we consider the handling of the ads better than the handling of the text pages. The worst trouble with the latter, aside from the fact that too much trim was taken off the top and too little from the bottom concerns the headings, which are first of all too weak. Worse, of course, is the fact that where heads are in two lines, set drop-line fashion, the lines are not long enough—the first barely overlapping the second in some cases. When this is the case, there is a woeful lack of unity and contour is bad. Each of such lines should be at least three-fourths as long as the column is wide, preferably four-fifths or five-sixths. One more point, where there is overprinting of colors in the ads, the second color, red, seems to have been printed last for assurance of register. This is not best, but when necessary, the only safe thing is the use of transparent red. Even then, the black type matter overprinted with the color will be dulled and weakened. We think you are on the way to a fine paper.

MENOMINEE HIGH SCHOOL, of Menominee, Michigan.—On the whole the specimens you submit compare favorably with the school shop work we are accustomed to seeing. For the initials, in the main line at least, the second color of the letterhead on goldenrod stock is too weak. A weak and pale green tint, the letters look washed out and, also, as if far back of the other letters of the line (much weaker in tone). The contrast in the types, Goudy Handtooled of regular proportions and



Timely advertising. This 5½ by 8¼-inch card, suitably printed in the right brown tone, made buyers of typography in St. Louis sit up and take notice on the morning of April 7

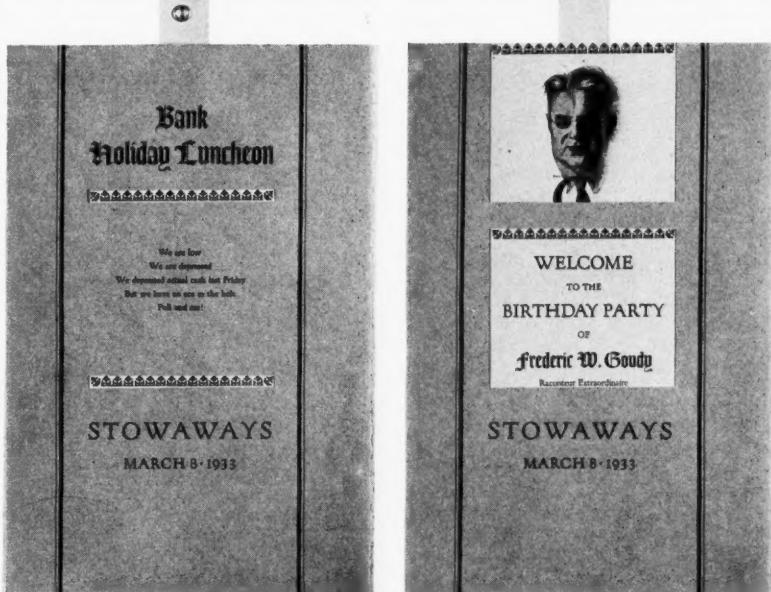
the other, Copperplate Gothic, inclined to be obese, is not at all pleasing either from the point of shape harmony or characteristics of design as letters. Your attention is also called to the fact that the sheet we have is badly out of register, the letters in the second color not aligning with the lines in the main color, brown. The title page of the program for the Commencement Exercises is bad because the decorative features, aside from the illustra-



A novelty from 'Frisco and Haywood H. Hunt, double Craftsman. It is assumed that the right-hand page was printed from a zinc plate, the copy for which was the reverse side of a type-printed sheet, purposely offset. An occasional stunt piece like it is thoroughly justified

tion of the girl graduate, are not pleasing. The rules and big circles dominate the page, which should not be, and all but completely submerge the type. For your own benefit as well as for other readers, let us repeat—*the type's the thing*. Display lines on the inside page are not sufficiently more distinctive than the text matter to be regarded as heads, at least, not heads that could be considered adequate. Now take the cover of the program for the eleventh annual track meet. All the

lines save one are in the extended Copperplate Gothic and the one is in a particularly condensed letter. No work with such a combination of inconsistent forms can be good. On top of this, note the spacing between the words of the lines above the one in condensed. An em quad is four times too much space to put between words—three times if the type happens to be a bit extended, when proportionately more space is required. The points already mentioned all apply to other



A real idea many can use features this menu for a luncheon party tendered the great type designer on his sixty-ninth birthday. First, there's the 6 by 9-inch (French) folder of gray-violet stock. Through the front leaf there are die-cut slots where the border bands appear in the reproduction (closed) on the left. These bands are printed at the upper end of two of three strips of yellow stock wire-stitched at bottom. The third is the narrower strip, which is pulled through a slot in the center of the top fold. The cut at the right shows the yellow strips pulled up. Melbert Cary, Continental Typefounders Association, sent the editor's copy

House-Organs Can Be Made to Pay

The editor of a nationally successful, popular

*dealer magazine tells you how it is done. By
the use of his ideas, you can sell more printing*

★ By JAMES MANGAN*

WE'RE RATHER PROUD to be able to refer to our monthly magazine, *Spinning Reels*, as "the house-organ with a change of tune."

House-organ, all by itself, is rather awful. It brings up visions of a cut-and-dried, a standard, selfish, institutional publication that looks the same, reads the same, and is the same in September as it was in May. An organ with only one tune and, gosh, how it murders that one each time!

But *Spinning Reels* tries faithfully to escape this stigma. First of all, we insist that it be *modern*, which means that it has to be *different* every issue. Different to look at and different to read.

Its physical appearance we consider supremely important. One of the first functions of any house publication is to reflect the progressiveness, alertness, and *pep* of the firm issuing it.

Pep must start with the cover. Each month we use a different cover design, totally unlike anything previously run. The designing is intriguing, seasonal, and at the same time expressive of the contents or of particular features of the month. Generally two colors are used, but we have had snappy issues in only one color. Our salesmen report having seen these covers framed and hung on the walls in offices and stores. The readers thought the art was good enough to preserve. It is good advertising.

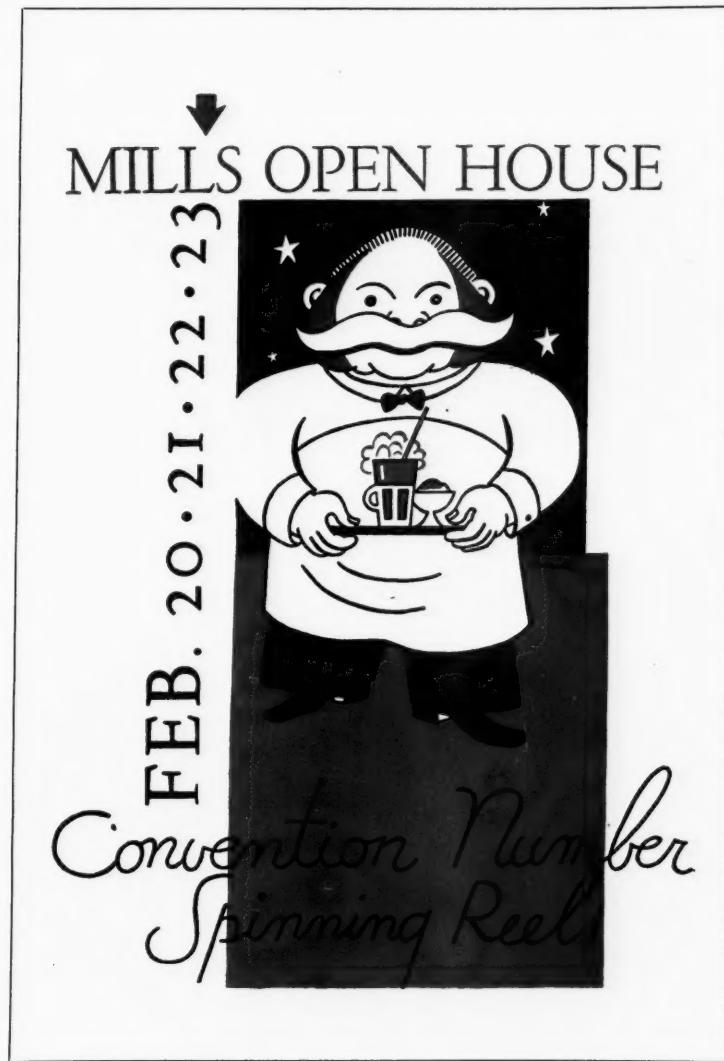
The typography of the magazine is harnessed to no particular post. We change the typographic style every few months just to "play another tune." Proving we're still alive. Proving we have a few more shots in our guns. Proving we think enough of our readers to feel their desire for variety.

Spinning Reels is sent free every month to 8,100 customers. Our copy deadline is the twenty-fifth of every month. Our release date is the tenth. We observe these dates religiously, because we believe that by sending the magazine out at a definite time, the reader will expect it, and be interested in it.

*Mangan is advertising manager of Mills Novelty Company, Chicago, and is noted for the high standard of his promotional material.

When you are sure something is coming your way, you'll look forward to it with zest, but if everything about its receipt is uncertain, then you forget it all too easily and completely.

increased 100 per cent simply by running a few photos of moving-picture actresses. We get the photos fresh from Hollywood, and give the reader a peek at young American pulchritude several months in advance of when the same picture may be seen in his local newspaper. Naturally he swears we're way ahead of the times in other ways.



Cover of "Spinning Reels," reflecting, yes, making emphatic, qualities publishers insist are vital if house magazines are to pay—a modern and distinctive look, full of pep. Typography is changed each issue. This page was printed in black and rose on white

We don't believe in keeping the publication too serious, or too tightly sewed up with the business. Several years ago we found that reader interest could be

Every once in a while we test to see how interested our readers are. About a year ago we published an offer of "a year's subscription free." This in itself

wasn't the least bit special, because the readers were already receiving the magazine free. But 2,142 followers quickly wrote in requesting the subscription.

When one-fourth of your audience is willing to write you a letter about your magazine, we contend it is good proof of reader response. Incidentally these 2,142 names were identified to us as the most active people in the business, and proved to be excellent immediate prospects for the purchase of our products.

We have been asked, "Why so modern, why so tricky a publication, when your readers are not people interested in art, printing, or typography?"

Our answer is that good, modern design and good, modern practice is liked by all classes of people, whether educated or not in the particular arts exemplified. The whole world instantly recognizes, admires, and is stimulated by what is "professional." Everyone wants to go forward, likes to be out in front with a winner. This is why we play *Spinning Reels* in such a high and varied key constantly.

It works! Selfish ads pull orders. Unselfish announcements and articles pull orders likewise. Arty pages, typographic gymnastics draw cheers from men who can't tell the difference between a pica and a zebra. All printers ought to encourage customers to benefit from such change of pace.

We can pull coupons, we can pull orders with our paper, but our one failure is we can't make *authors* out of readers. Try as we may they won't write articles for the magazine.

We consider ourselves fortunate if by the hardest kind of tooth-pulling we can publish one reader-written article a month. Perhaps some house-organ editor can tell me how to work this miracle, because I'm frank to say it's got me licked to a frazzle.

★ ★

Today's Selling by Print Is Building Future Orders

An advantage in maintaining regular customer contact arises out of the fact that the longer the depression runs, the greater accumulated need is created. When maladjustments have been corrected, confidence created, and buying released, many believe the upturn will come with a mild boom.

Then the concern that has allowed its accounts to be "wheeled" away from it will lose the cream of the new business.

The upturn is already being felt. Are your salesmen keeping this idea before your clients?—U. T. A. Bulletin

Inexpensive House-Organ Can Win Customers and Help Hold Them

By C. M. JICKLING

DOWN the street from my office is a window-cleaning company; at least, its windows are so labeled. It does not practice what it preaches. There is little telling when its own windows were last cleaned. They are filthy.

Around the corner is a paint store. It has lately taken a most beneficial dose of its own medicine by redecorating, both inside and outside. It is a shop that merits patronage, that inspires confidence of passers-by.

A little farther along, swinging over the sidewalk, is the sign "Advertising Printing." Here is a printer who, like the window cleaner, is anxious to work for others, but does not see that there is work he can do for himself.

He has made no effort to use printed pieces to promote his business—even to

tell his customers that he is still doing business at the old stand.

Talking with another printer, I commented on neglect of his own medium.

"Well," he said, "what do you suggest I should do about it?"

"A house-organ of your own," I replied, "prepared with proper care."

A house-organ is a natural, logical variety of sales promotion for every printer, large or small. The more concerned a printer is with the production of advertising printing, the more logical is his use of a house-organ.

In his book, "Advertising and its Mechanical Production," Carl Greer has this to say about house publications:

"To build up in the minds of your readers by easy and pleasant steps the conviction that your company is sound,

Time Out

For a few words about the life of business and the business of life. Published monthly to promote friendliness and good will by Ed Powers, Printer, 41 Burroughs Avenue. Edited by C. M. JICKLING, 830 Maccabees Building.

Volume I

DETROIT, JULY, 1932

Number 4

"Delivery in sixty days"

Old clothes, old shoes, old automobiles, old furniture, old equipment—who doesn't want a change?

The suit that was once least worn is becoming frightfully shabby. Oh, for one, two or three new suits and a new outlook on life.

What a luxury it will be to break in a new pair of shoes!

And the old car—must it be pushed through another winter? If only a bolt of lightning would strike it!

Old furniture, old curtains, old rugs—how out of date, how wearisome!

And down at the plant, at the office—that old equipment, the makeshift arrangements, the obsolete devices—surely they are not to be put up with indefinitely.

... No, American buying desires cannot be suppressed forever. Some day the dam will reach the breaking point.

The American public likes too well its former standard of living, likes too well the conveniences, luxuries and pleasures to which it

was accustomed in better times. It cannot, will not forget the things that modern science and invention have made possible.

Some day the buying public will rush back into the market and spend and spend, like the returning sailor who has been long at sea.

But, when will this great reservoir of suppressed buying desires cave in from its own weight?

Just as soon as all of us have a little more confidence in the future.

Just as soon as those of us now at work are a little more certain of our jobs.

Just as soon as the business sky looks a little less cloudy, a little more promising of a bright tomorrow.

Then will come surging in this wave of buying demand. It will reach new levels. Retailers will call frantically upon wholesalers for goods. Wholesalers will make urgent demands on manufacturers for rush shipments. Manufacturers will compete against each other for raw materials in depleted markets.

All down the line, shortages, inadequate provisions and supplies. And once again we will be in the old times of "Delivery in 60 days."

Many people do not buy because nobody asks them, except those who are getting the business.

Making the Zoo farmyard true to type

Our at the Detroit Zoo one of the new exhibits which interests visitors, young and old, is a farm-yard with its barn, horse, cow, goats, pigs, chickens and the like. To make the scene truly typical of so many farms, the management has carefully placed in the yard a wagon, a dilapidated buggy, a few rusty farm implements and some other junk.

The picture could be made even more accurate by adding a couple of stumps too big to dig out, a log too tough to split, a few stones too heavy to move easily and some barbed wire too tangled up to straighten out.

These are things which old-fashioned farmers called "beating pieces"—things that just seemed

Tabloid house-organ (four pages, 7½ by 8½ inches) which author of accompanying article, who is editor, champions for reasons of low cost and brevity. Note modified newspaper style

your goods are reliable, your service prompt, and your personnel friendly, is an objective worthy of the best brains obtainable in any business.

"To accomplish this requires first the continuity which is only to be gained through a periodical publication; and, second, that tactful dilution of your advertisement with enough of human inspiration, information, and humor to make it not merely palatable but tasty.

It must be welcomed

"The house magazine whose coming is looked forward to from month to month, and which is passed around the office for others to enjoy, must be rated as one of the best possible advertisements, no matter how little it has to say about your goods."

There, in brief, is the story of the house-organ. The objectives set forth by Greer are within the reach of any printer. Even a simple postcard or blotter can answer the need for continuity and offer ample possibilities for tasty reading with thoughtful preparation.

No doubt many printers' house-organs are planned, but never published for fear of the demands they may make on ingenuity, time, and the bank account. Other publications are started on a luxurious scale but come to a premature end, either because the pace they set was too fast or because their great expense made them a losing venture.

Simplicity should mark the printer's own magazine. No printer is ever justified in using a type of magazine beyond his means or too elaborate for the character or scope of his own organization.

To issue a house-organ that is too dolled up, too fussy, too evident of the printer's art, is likely to do more harm than good. The safe principle to follow is to adopt a format that could be honestly recommended to any customer of equal standing in the community.

Small size is effective

Why not go tabloid? That's the form of some of the country's best house-organs. Tabloid, in this sense, should not be confused with small-size newspapers. Tabloid means to be brief, condensed, and not necessarily something sensational or highly illustrated.

In reference to house-organs, tabloid covers a wide range of four-page publications, varying in size from $3\frac{1}{2}$ by $6\frac{1}{4}$ inches up to full newspaper size. The most popular sizes are $8\frac{1}{2}$ by 11 inches and 9 by 12 inches.

In addition to its economy, an advantage of the tabloid house-organ is

PRESS

PROOF

July, 1932

Volume - Number -

And then came forth Press Proof

Some physicians take their own medicine; some restaurant men eat at their own tables; some automobile executives even drive their own cars. Yet, few advertising agencies use advertising consistently to promote their own services; few printers use printing in a regular or systematic manner to sell printing.

As a growing, aggressive printing organization, it seemed to us that Stair-Jordan-Cerre, Inc., should be one of the exceptions. Likewise, it seemed to all of us that The Free Press Photogravure Company should join using the graphic arts to further its rotogravure and photo-engraving service.

Why shouldn't we here at 613-629 Abbott Street, organized to help others build business, use the means at hand to create more neighborliness, good will and pleasant business relations for ourselves?

There was no question about the answer.

And there was little question about the form our use of printed words should take.

For instance, we know that in applying the force of advertising to the promotion of services such as ours:

1. Advertising must be consistent advertising.
2. It must carry something to customers and prospects that will be interesting and profitable to them.
3. It must by evidence and proof instill belief and confidence in the services.

Such facts just naturally pointed to a house organ of our own. Clearly there is no other form of advertising that can so well represent and reflect an organization made up of human beings, who feel and sympathize and understand, as well as think and plan and work.

And so came forth Press Proof.

Technically a press proof is a proof taken on an actual printing press to show impression, margins, color, etc. You may, if you wish, accept Press Proof as a proof of the kind of work we do. But Press Proof hopes to present other kinds of proof, too.

It will collect and present proof of what have been found to be good ideas for direct advertising, photo-engraving, and printing, both letterpress and rotogravure.

It will also try to show proof that there is an art to the business of living as well as to the business of making business.

In many ways Press Proof will be the advance proof of related organizations that are advancing—advancing in the growth of business, in the number of pleased customers, in the breadth and intelligence of their service to buyers.

May Press Proof deserve and win a few minutes of your time each month! That is our wish.

STAIR-JORDAN-CERRE, INC.
THE FREE PRESS PHOTOGRAVURE CO.

Inexpensive, like the other four-page house-organ shown on the preceding page, this one, also from Detroit, is equally representative of the style advocated for use by printers in the accompanying article. Note raised effect of letters in name plate due to shading and highlighting

that, on reaching the recipient's desk, it gives every appearance of brevity and liveliness. It does not create an impression of "too much to read."

Therefore, it can be seen that its chief object is not to sell printing directly. Printing as printing is not particularly interesting to the buyer. It must first sell itself and its contents; then, by gaining reader acceptance, it will sell the printer and his service.

There was never a more psychological time for the human-interest tabloid in the printing field than today. People are eagerly searching for inspiration, information, and humor. The popularity and multiplication of feature columns in daily newspapers show how editors, long known for their sense of public desires, are catering to this.

Also favorable to the launching of a house-organ is the ease with which a printer can arrange for editorial help,

should he feel that he or one of his associates is not capable of writing the magazine. Not only are good syndicate sources available but, with the present slump in advertising, there is in virtually every community several experienced advertising men who would be willing to edit the house-organ on a free-lance basis. The cost is low.

Through the intelligent use of a house-organ, the printer can affirm his faith in advertising printing, can set a good example for his old-time customers, and can start to build tomorrow's business. He can "practice what he preaches," with gratifying results.

Take advantage of the times by playing some first-class tunes on your own house-organ. It must be neat but not gaudy. Adopt a modest and practical style. Make it easy to read, editorially and typographically. And, once you start, publish regularly and on time.

Cover Contest In Nip and Tuck End

★ ★ ★

After several weeks of fast and furious work, sending the eight sets of Cover Contest entries out among eighteen judges, we are able to tell you who won, who were given honorable mention, and give you the highlights on the entire competition.

As Sol Hess truly wrote, the "designs showed a curious mixture of past and present styles. A number were reminiscent of the early Nineties, and so on up to our present time." Other judges concurred.

In all, 134 different designs were received up to the closing date. Counting all the different color combinations separately, the list is swelled to 215. In addition, one from Herbert Wagner, Munchen, Germany, five from Howard

Only two points separate the first- and second-place winners. Striking design, simple in layout, is feature of leaders

Eight judges combined to give E. Frank Glatthaar, Cincinnati, first place. His design is shown on this page.

Second place went to Otto Maurice Forkert, Evanston, Illinois, on the vote of nine judges. A year ago he won the \$500 first prize offered by *Architectural Forum* for redesigning its format. He is connected with the training school of R. R. Donnelley & Sons and the Art Institute of Chicago.

Third prize was captured by Richard A. Jacobs, of Chicago, on the vote of six judges. It is interesting to note that his entry in the Letterhead Contest was overwhelmingly given first place in the vote by buyers of printing, as announced in the April issue.

Glatthaar wins \$40 cash for taking first place; Forkert receives \$25 for second, and Jacobs gets \$10 for placing his cover design third.

Subscriptions to *THE INLAND PRINTER* were offered for fourth and fifth prizes. Ernst Linderman, St. Louis, will receive *THE INLAND PRINTER* for two years, placing fourth on the votes of eight judges. Fifth place will bring Alfred Bader, New York City, his copy each month for a year. Six judges voted him into the first five. All winners have already been notified. In addition, some of the covers not ranked in the first five will be used and paid for at \$10 each.

Algol Ringstrom was just "out of the money" with two entries, placing them sixth and seventh. Emil Georg Sahlin, Buffalo, New York, scored entries eleventh, seventeenth, and nineteenth. Axel E. Sahlin, his brother, rated twenty-fifth.

Meyer Wagman, Newark, New Jersey, placed twenty-first and twenty-ninth; Morris Reiss, of New York City, scored eleventh and twenty-fourth; Hec Mann, of Kable Brothers Company, Mount Morris, Illinois, rated twenty-sixth and twenty-ninth.

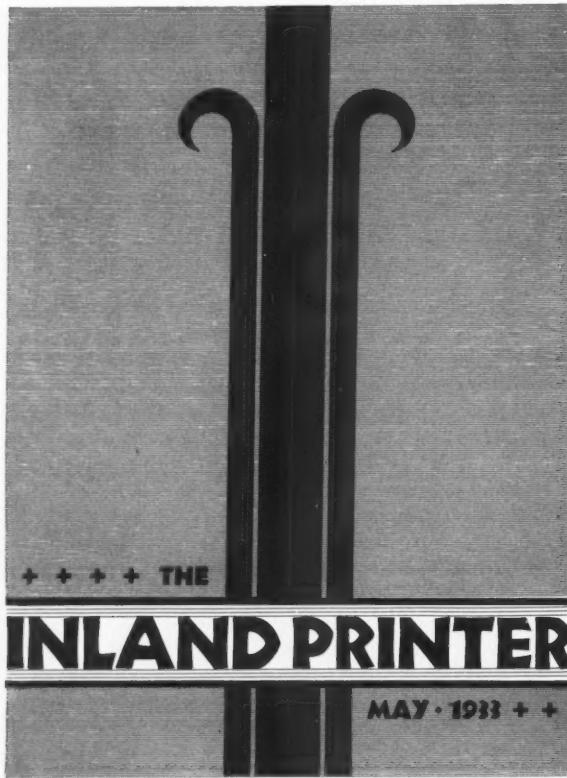
Honors for winning mention with more than one design go to the foreign entrants. Walter Zahn, Bayern, Germany, leads, with eighth, fifteenth, nineteenth, and twenty-seventh places. Other Germans to score are: Ernst Dietlinger, Frankfort, seventh, fifteenth, twenty-fourth; Gottlieb Fischer, Nurnberg, tenth and sixteenth; Hermann Heck, Frankfort, seventeenth; Martin Knauer, Berlin, twenty-seventh; F. X. Oettl, Berlin, fifteenth; Albert Pfeiffer, twenty-second.

Nils Buskquist, Norrkoping, Sweden, placed twentieth. J. B. Cowan, Vancouver, Canada, rated twelfth. H. McL. Eggers, Dunedin, New Zealand, came in twenty-sixth; H. O. Goldsborough, Hasting, New Zealand, was twenty-eighth. D. A. Dunstan upheld, Australia, placing twenty-seventh and twenty-ninth.

Among the foreign contestants who did not receive mention by the judges are: G. S. Brown, Owen Sound, Ontario, Canada; J. A. Hardy, Vancouver, Canada; Maurice W. Hainsworth and J. W. Southcott, of Hastings, New Zealand, and Phil A. Syers, Hamilton, New Zealand.

THE PRIZE WINNER

Eight judges gave Number 92, by E. Frank Glatthaar, Cincinnati, a total of sixty points, and the \$40 cash award. It was submitted in deep green and black on light green stock. Only one of the judges (Carter) put it first. The only designs placed first by more than one judge were Numbers 5 and 17, both shown on the following pages



King, York, Pennsylvania, and one from Caleb Bowers, New York City, came in after the contest closed.

The table appearing on the second page following shows all the entries which were given points by the judges, giving ranking, names of contestants, and points by each judge.

The judges, outstanding men in the printing industry, are:
M. F. Benton, type designer, American Type Founders Company, Jersey City, New Jersey.

Joseph Carter, designer, Chicago.

V. Winfield Challenger, director of typography, N. W. Ayer & Son, Philadelphia.

Oswald Cooper, type designer, Chicago.

Gilbert P. Farrar, director of typography of Intertype Corporation, Brooklyn, and Conde Nast Press.

Harry L. Gage, vice-president, Mergenthaler Linotype Company, Brooklyn.

Frederic W. Goudy, world-famous type designer, Lanston Monotype Machine Company, and The Village Press, Marlboro-on-Hudson, New York.

Sol Hess, type designer and assistant art director, Lanston Monotype Machine Company, Philadelphia.

E. Willis Jones, art director, Needham, Lewis & Brorby Agency, Chicago.

William A. Kittredge, director of typography, R. R. Donnelley & Sons, Chicago.

E. Leipprand, vice-president, Bauer Type Foundry, Incorporated, New York City.

Douglas C. McMurtrie, director of typography, Ludlow Typograph Company, Chicago.

Arthur Overbay, president, Typographic Service Company, Indianapolis.

Wadsworth A. Parker, director of typography, American Type Founders Company, Jersey City, New Jersey.

Paul Ressinger, designer, Chicago.

Willard G. Smythe, The Art Institute, Chicago.

Frank H. Young, American Academy of Art, and author of two widely read books on layout, Chicago.

J. L. Frazier, editor, *THE INLAND PRINTER*.

Frederic W. Goudy, who was delayed in making his selections by a visit of Bruce Rogers to Marlboro, comments, "The run of designs seems to indicate that each designer figured that 'design' means either an unusual arrangement, or one that merely changes from what be ordinarily the obvious arrangement. The majority of them lack composition—that is, the harmonious and pleasing arrangement of *integral* things or elements.

"Number 17 is strong, simple, direct, dignified, and unusual. Number 92 is unusual in arrangement, yet not freakish. As for the others, in most cases, where the type is strong enough in color, it lacks character or virility."

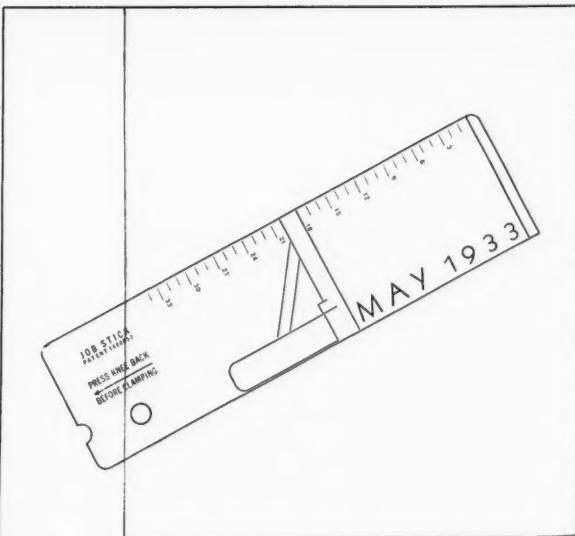
Douglas C. McMurtrie observes, "A mistake commonly made was the confusion between good title-page design and good cover design. Many of the layouts submitted would have made good title pages.

"Many contestants failed to deal successfully with the whole area of the page, leaving a block of type or type and ornament floating around, as it were, in a sea of space.

"The comparatively large number of excellent entries by German typographers and designers is not surprising. These overseas contestants accomplished the best of effects with the simplest of means, which is always the object of truly modern typography."

"Number 62 appeals to me," says Sol Hess, "as showing considerable originality. The colors were pleasing, cheerful, and springlike, certainly appropriate for the month of

Ed. Note: The vast number of interesting designs, and the limitations of printing color forms, make it impossible to show as many of the Cover Contest entries as we should like in this issue. More will appear next month and in following issues. Readers are urged to preserve this edition of *THE INLAND PRINTER*, compare the designs and check the selections of the judges by the table on next page as other groups are shown in later issues.



THE INLAND PRINTER

Second Prize. Number 101. Otto M. Forkert printed the clever stick in a soft, light blue and type (with rule) in light brown on buff stock

THE INLAND PRINTER

Third Prize. Number 56. In black and a bright, snappy blue on blue stock, the entry of Richard A. Jacobs, Chicago, was placed first by one of the judges, second by two, third by one, and fourth by two

Entry No.	Rank	Benton	Carter	Challenger	Cooper	Farrar	Frazier	Gage	Goudy	Hess	Jones	Kittridge	Leipbrand	McMurtrie	Overbay	Parker	Ressinger	Smythe	Young	Total Points	Contestant
92	1	10	9	7	4	9				6	7				8			60	E. F. Glatthaar		
101	2	6	6		5	1	5		8	9	9	9			10			58	O. M. Forkert		
56	3	8			9	7			7						10	9	50	R. A. Jacobs			
70	4	10	2	9	2		9	4	4						8	48	E. Lindermann				
105	5		9	4		9		7			7				10	46	Alfred Bader				
19	6	4			8				8	5	10	4				39	A. Ringstrom				
5	7			8	10				10		5					33	A. Ringstrom				
73	8	1	6	4			8		6	2	1	5				33	E. Dietlinger				
68	9	5	3		3			6	4		3					32	Walter Zahn				
71	10	8	7	7			5									30	E. Lindermann				
55	11	7		6						10		5				28	Gottlieb Fischer				
39	12	6		4			9			6	1					26	E. G. Sahlin				
81	13	8				8						10				26	Morris Reiss				
17	14			10		10			1							23	J. B. Cowan				
77	15	7	10								3					20	H. W. Armstrong				
62	16		8	1	10											19	C. F. Teagle				
49	17	3						9			6					18	F. X. Oettl				
65	18					7			4			1	6	18		18	Walter Zahn				
87	19	4		5	4											18	L. A. Walsh				
121	20						2	3	9			4				18	E. Dietlinger				
32	21	9				3				1	3					16	E. N. Coolman				
54	22	16	9									7				16	G. Fischer				
40	23					7			8				15			15	E. G. Sahlin				
72	24	17	5					2	8							15	Hermann Heck				
61	25	18			6	8							14			14	P. F. Gretzler				
41	26	19	10						3				13			13	E. G. Sahlin				
67	27	19		3									10	13		13	Walter Zahn				
48	28	20	3							8				11		11	N. Buskquist				
51	29	20		4	1		6									11	T. L. Shepherd				
11	30	21	2							6	2					10	G. L. Malm				
24	31	21					1			9						10	Meyer Wagman				
28	32	21							10							10	E. J. Baker				
96	33	21				10										10	Rolf Olson				
98	34	21			10											10	C. W. Abadie				
35	35	22				2			7				9			9	R. F. Trauth				
60	36	22	2									7	9			9	A. Pfeiffer				
63	37	22						9					9			9	W. J. Roth				
117	38	22		6		3										9	S. S. Wheeler				
104	39	23			8							8				8	Oscar Barnhart				
43	40	24	7													7	D. R. Blackie				
74	41	24					7						7			7	E. Dietlinger				
83	42	24											7			7	Morris Reiss				
1	43	25			6								6			6	F. N. Phillips				
103	44	25											6			6	R. Krausse				
116	45	25		2		2	1	1					6			6	R. Schmalholz				
132	46	25						6					6			6	A. E. Sahlin				
9	47	26								5						5	E. F. Williams				
36	48	26					5						5			5	H. McL. Eggers				
58	49	26											5			5	Hec Mann				
78	50	26		5									5			5	R. T. Butcher				
79	51	26	5										5			5	M. B. Hofmann				
91	52	26			5								5			5	George Simpson				
120	53	26						5					5			5	W. F. Clark				
2	54	27			4								4			4	Ben Wiley				
21	55	27					4						4			4	G. M. Pagett				
22	56	27						4					4			4	Martin Knauer				
66	57	27	1			3							4			4	Walter Zahn				
85	58	27							4				4			4	D. A. Dunstan				
113	59	27	3		1								4			4	Howard Parker				
50	60	28							3				3			3	Adam De Phillips				
111	61	28	2			1							3			3	H. O. Goldsborough				
122	62	28			3								3			3	J. Mulligan Ptg. Co.				
131	63	28											3			3	Globe Ptg. Co.				
16	64	29											2			2	Curt Pohlenz				
23	65	29			2								2			2	Meyer Wagman				
34	66	29					2						2			2	Hec Mann				
84	67	29	1										1			1	D. A. Dunstan				
123	68	29						2					2			2	J. A. Hardy				
129	69	29							2				2			2	Herschel Nash				
57	70	30	1										1	New Jersey State Home Print Shop							

As the table shows, more than half of the entries in the Cover Contest won points from one or more judges. However, total points awarded for the ten leaders indicate that they are much more universal in appeal than the others, although many of the latter are excellently designed

May. I don't suppose the designer of the Broadway series would feel flattered to see his cap S used for leaves, but the effect was quite striking. (Ed. NOTE: This design will be used as the cover of the June issue of *THE INLAND PRINTER*, and is not shown this month.)

"Number 70 likewise shows thought and ingenuity," Hess goes on. "It is perhaps a better cover for a technical journal like *THE INLAND PRINTER* than Number 62—certainly it seems to me that it carries more of the 'feel' of our present age." It is shown.

Number 70 is also favored by W. Winfield Challenger, who says, "The workmanship is not only ingenious, but of the highest order. Number 105 is a striking layout. It has design, holds together well, and is clean.

"Number 71 is a good layout, with an ingenious use of type rules to make the 'I P' and the printer's brayer. The colors used have good harmony. Lettering could have been a trifle heavier.

"If the lettering of Number 77 had been 'fitted into' the design a little more definitely, I would have moved this up into the first three. The use of the printer's brayer to make the streak of green I believe to be quite effective, and this design on the cover of a magazine would certainly attract attention and favorable comment on any newsstand; but for some reason or other, the lettering 'The Inland Printer' does not seem part of the brayer design.

"I like Number 101 and would have placed it higher if it had not been that the type in the stick is upside down. If type is to be shown in a type stick, I think it should be in the same way a compositor would set it."

Oswald Cooper observes, "Number 62 is amusingly and appropriately ingenious, and if it had better color scheme, I would be for giving it first place. Number 17, with its fresh, singing color harmony, is springlike indeed, and the simple, straightforward arrangement has a good deal of the fabled 'air of finality'."

Frank Young, in his comments, stresses simplicity. He says, "I like Number 67 and believe it possesses tremendous attention-arresting qualities. It has much refinement and dignity, and invites interest. It is smart and up to date in appearance. The shape of the white area is unusual enough to attract the eye. An added merit is the opportunity for changing the color scheme without destroying the attractiveness of the design."

"The simplicity of Number 56 makes this most attractive. I like the color scheme and the general character of the entire design. Number 68 is, in my opinion, an excellent idea. Here again, simplicity gives it much character."

"Number 60 is a powerful design on account of its simplicity." It is a German entry.

Gilbert P. Farrar says, "I like the idea of the design for the cover taking the form of something relating to printing. However, Numbers 5 and 116 are distinguished without having any form relating to the craft."

"In looking over these examples," writes Arthur S. Overbay, "I was surprised to note the number of apparently talented individuals who resorted to 'trick' design. I shall be much interested in the selections of the judges."

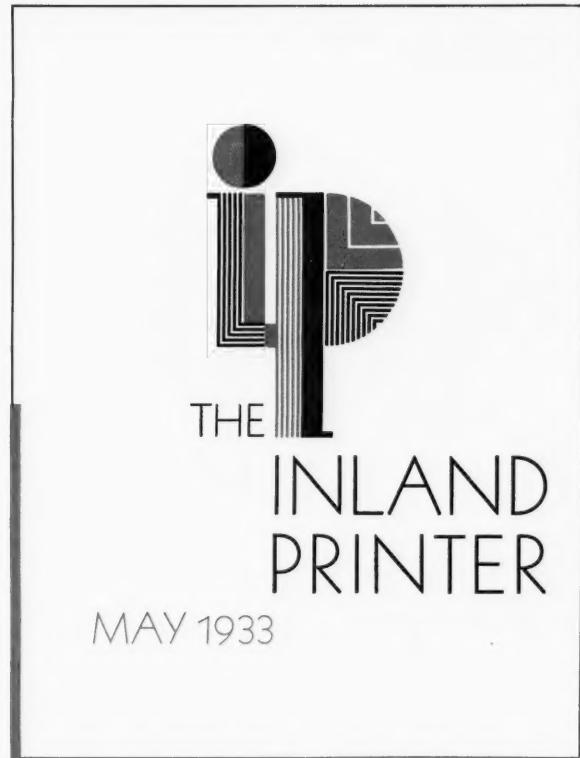
William A. Kittredge declares, "It has been my experience that most typographical competitions are a disappointment. So much work comes in which is not carefully thought out before it is done. Many designs are pretty and sentimental, without rime nor reason as regards the function of their use. The difference between amateur and professional work is here apparent."

(Continued on page 52)

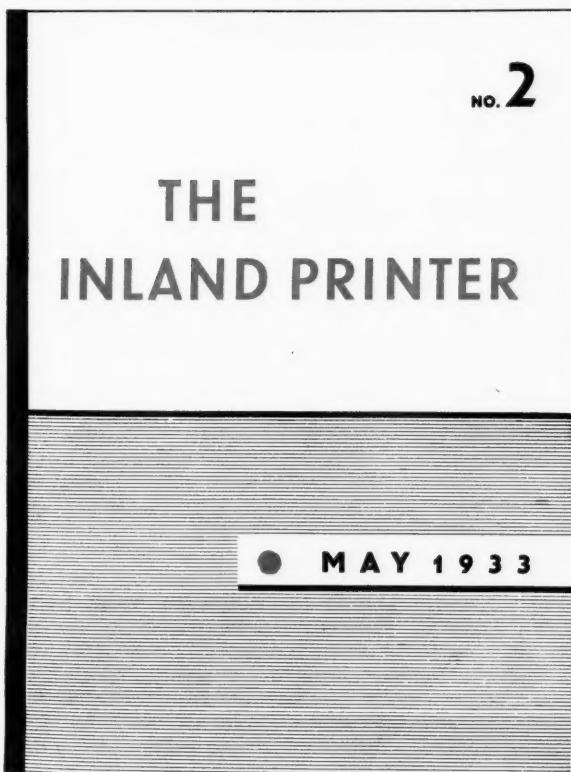
THE INLAND PRINTER for May, 1933



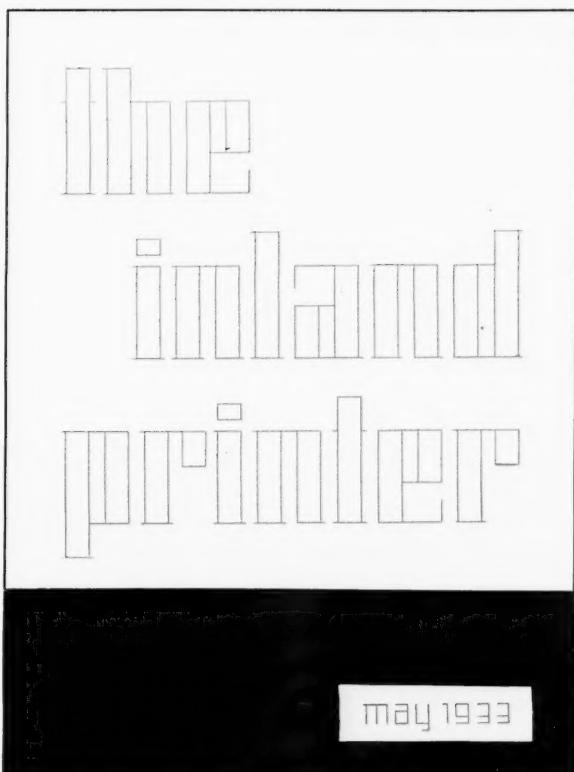
FOURTH PRIZE. Number 70. Clever makeup with rules, which, as skillfully cut and routed, are strikingly illustrative. This design by Ernst Lindermann, of St. Louis



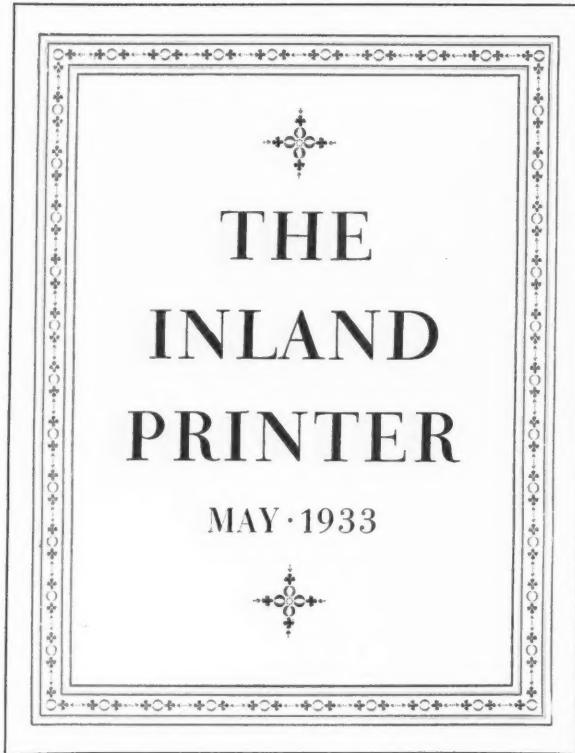
FIFTH PRIZE. Number 105. In working out this modernistic design, Alfred Bader, of New York City, also used cast rule and the composing-room cutting machine



Number 55. In a style characteristic of German magazines is this entry from Gottlieb Fischer, of Nurnberg



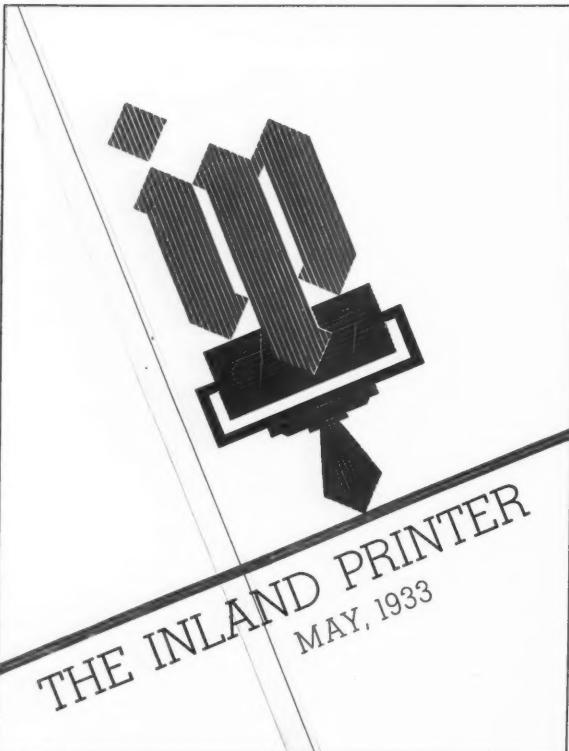
Number 73. E. Dietlinger, Frankfort am Main, Germany, made the letters for this design from plain rule



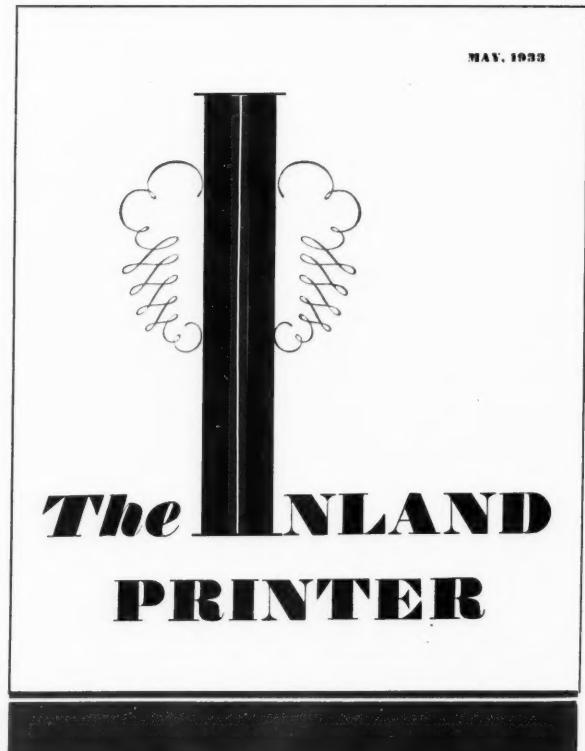
Number 19. Algot Ringstrom, New York City, produced this conservative design, black and brown on gray stock

THE INLAND PRINTER

MAY 1933



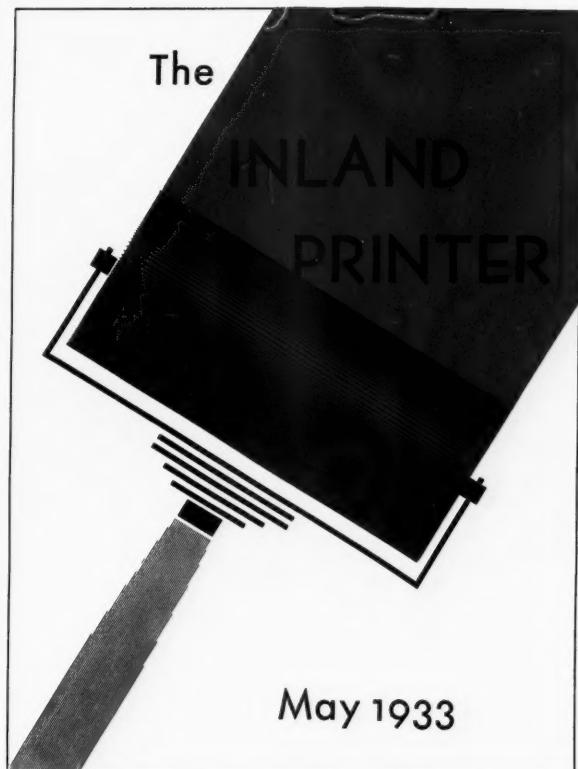
Number 71. By Ernst Lindermann, St. Louis. The two letters and brayer are excellent examples of using rule for illustration. Original is in red and black on white



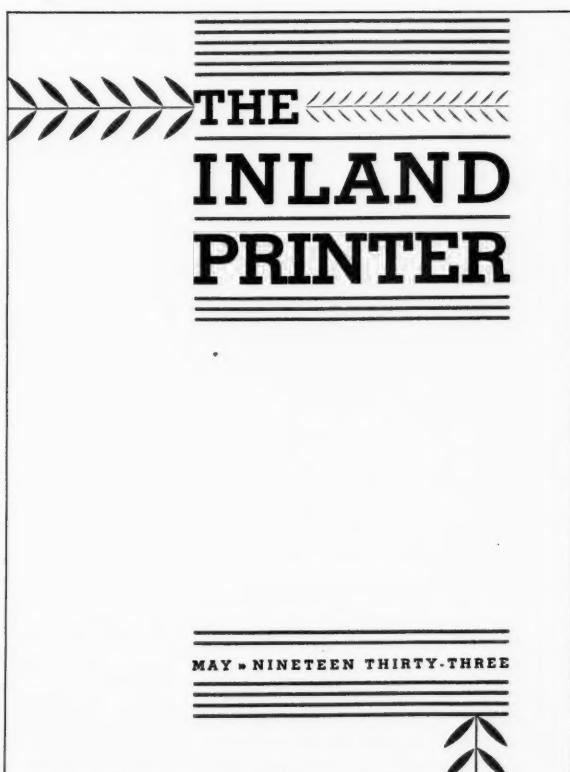
Number 5. Algot Ringstrom also produced this modern cover, beautiful in its sweep and simplicity. Black and reddish-brown inks on white paper in the original page



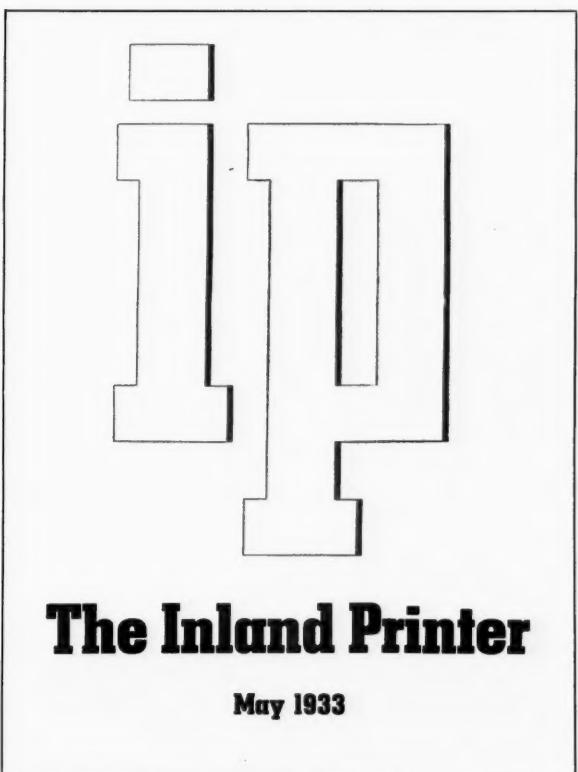
Number 39. Emil Georg Sahlin, Buffalo, New York, did this charming one in lavender and black on goldenrod



Number 77. H. W. Armstrong, Lancaster, Pennsylvania, used black, and green inks for this very striking design



Number 87. L. A. Walsh, Oakland, California, turned out this attractive cover in light green and black on a light brown pebbled stock. Simple, yet smartly done



Number 121. E. Dietlinger, Frankfort, Germany, used a strong blue and a crimson ink on gold paper for this unusual example featuring letters made from strip rule

COVER CONTEST

(Continued from page 48)

"In the absence of any considerable number of entries conceived in the traditional manner," Harry L. Gage reports, "my selections are of necessity mostly modern in character."

The Cover Contest is now history, although printers are to have ample opportunity to see full-size reproductions of many of the designs as future covers of *THE INLAND PRINTER*.

In addition, sets of the cover designs will be made available for exhibition at meetings of clubs of printing house craftsmen, typothetae groups, and others, as were the entries in the Letterhead Contest which preceded this one.

A new competition was briefly announced in the April issue. Complete announcement appears on another page in this issue. This business card for a printer should be of especial interest to all typographers, since it offers opportunity for showing how each would "introduce" himself to prospects.

Too, the reproductions of the winning and high-ranking designs which will be shown when the contest closes should offer a brilliant array of designs from which every printer can choose in producing his own business card.

★ ★

A Peek at 1950 Typography or Only at Some Cards?

First place in a contest sponsored by the Museum of Modern Art, of New York City, which closed recently, was accorded to Edmund B. Thompson, of Windham, Connecticut. The problem was an announcement of an art exhibition to be held in 1950. For his effort, Mr. Thompson was awarded the \$75. Joseph Carter, a Chicago designer, received \$35 for his design, placed second, and Elroy Webber, of New York City, took the \$15 third prize. These with one entered by Douglas C. McMurtrie, of Chicago, are shown, reduced, in the adjoining columns.

Beg Your Pardon!

In reproducing Letterhead Contest entries on page 44 in the March issue, we inadvertently transposed the credit lines on Number 206, by Claude W. Harmony, and Number 346, by Le Vasseur Typographic Service. We are sorry that it happened.

The MUSEUM OF MODERN ART
11 WEST 53 STREET : NEW YORK

EXHIBITION OF MODERN PAINTING AND SCULPTURE

JANUARY 1 TO MARCH 31, 1950

ADMISSION FREE EXCEPT MONDAYS AND FRIDAYS

HOURS: DAILY 10 A.M. TO 6 P.M. SUNDAYS 2 P.M. TO 6 P.M.

First Prize: Edmund Thompson
Windham, Connecticut

THE MUSEUM OF MODERN ART

11 WEST 53 STREET

NEW YORK

EXHIBITION MODERN PAINTING AND SCULPTURE

JANUARY 1 TO

MARCH 31 1950

HOURS DAILY 10 A.M. TO 6 P.M. SUNDAY 2 P.M. TO 6 P.M.

ADMISSION FREE EXCEPT MONDAY AND FRIDAY

Second Prize: Joseph Carter
Chicago

THE MUSEUM OF MODERN ART
11 West 53 Street New York

Exhibition of MODERN PAINTING AND SCULPTURE

JANUARY 1 TO MARCH 31 1950

HOURS: — DAILY 10 A.M. TO 6 P.M.
SUNDAY 2 A.M. TO 6 P.M.

Admission Free Except Mondays and Fridays

Third Prize: Elroy Webber
Kaplan & Lapan, New York City

THE MUSEUM OF MODERN ART

11 WEST 53 STREET, NEW YORK

Exhibition of Modern Painting and Sculpture

January 1 to March 31, 1950

HOURS: DAILY 10 A.M. TO 6 P.M.
SUNDAYS 2 P.M. TO 6 P.M.

Admission Free except Mondays and Fridays

Entered by Douglas C. McMurtrie
Chicago

Philip Johnson, the chairman of the Department of Architecture, under the direct auspices of which the contest was held, makes some interesting points in announcing the awards.

"The competition," he states, "has given us a basis for finding out what America is thinking about, typographically. The entries fall roughly into three divisions: one, symmetrical, conservative layouts designed on a central axis; two, modern asymmetric, designs placed off center; and, three, modernistic irregular designs, such as type lines running at an oblique angle or type arranged in circles."

After stating, "It is significant that a conservative placard won first prize,"

Johnson goes on to say that the American typographer appears to be more at home when designing conservatively and traditionally, also that he is not so well informed about asymmetric layout as the German typographer.

Consideration of the cards *THE INLAND PRINTER* has seen suggests that contestants appeared confused between what constitutes a book title page and, on the other hand, a poster (or placard, as Johnson puts it).

In short—and regardless of the interesting features of some of the designs—it seems fuller use should be made of the space with type large enough and otherwise suitable for reading quickly and easily at some distance.

Calls Printed Photo Sections Better

To present all sides, we present this reply to our

*April article on picture sections. Views expressed
are not necessarily those of THE INLAND PRINTER*

★ By LOUIS FLADER*

THE ARTICLE in the April issue of THE INLAND PRINTER entitled, "See Profit In Offset Photo Sections," outlines a plan by which small-town publishers of daily and weekly newspapers may be able to imitate the rotogravure supplements of the metropolitan newspapers and, by so doing, recover national advertising accounts and establish new sources of revenue.

The author seems to feel that the offset process is the crux of the situation, and the chief contributing factor to the success of the proposed plan.

Admitting that illustrated newspaper sections and supplements aid circulation and add to advertising value, it is only logical that groups of publishers of small-town newspapers, both daily and weekly, should give this item deep consideration. As they have suffered from the competition of the metropolitan newspapers employing rotogravure sections, it probably won't take them long to decide to fight fire with fire.

There are two distinct phases of this situation that call for judgment and study. The economic question in the majority of cases will not permit the installation and operation of rotogravure plants for such an end.

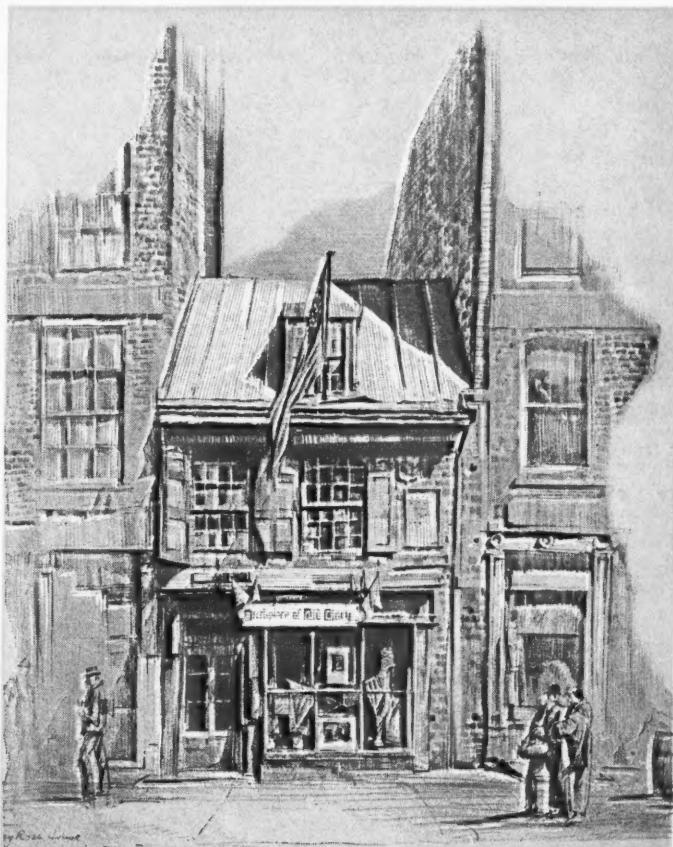
Rotogravure, of the type required in this instance, is a mass-production process both in the platemaking and printing. It is doubtful whether it could be advantageously conducted or applied in the production of illustrated supplements for small-town newspapers, because of its inflexibility. The author of the article seems to realize this fact and disposes of rotogravure by suggesting a substitute process; namely, one that will enable the small-city publishers to "imitate" the rotogravure supplements.

Disposing of rotogravure thus leaves two remaining main processes of platemaking and of printing, namely, relief platemaking and letterpress printing or planograph platemaking and offset printing, available for the purpose in view. The author's choice falls upon offset. No criticism being offered or in-

tended of the opinion expressed. A contrary opinion submitted in good nature and good faith can do no harm.

First let us consider the quality of the pictures to be printed in the syndicated picture sections of the small-city newspapers. Let us take rotogravure as

Its acceptance has been practically forced on the people. One of its chief distinctions lies in the fact that inks other than black have been used, and this has conveyed the impression of color. The chief distinction of the rotogravure newspaper supplement is that it is printed in brown ink, has a greasy feel to it, and carries a peculiar and characteristic odor which is offensive to a great many people.



This illustration from a blotter of the Chestnut Street Engraving Company, of Philadelphia, constitutes powerful evidence in support of Mr. Flader's defense of relief printing. Many unusual and unique effects, such as this two-color illustration of the famous Betsy Ross House, are obtainable by the use of photoengraved relief plates

the standard of comparison, since the plan is intended to imitate its effects. Rotogravure, from its beginning, has enjoyed the advantage of being considered a novelty. It has been exploited and advertised more voluminously and intelligently than has any of the other illustrating and printing processes.

The pictures usually have a smudgy and overloaded appearance. Brown ink is varied at times with green and a cold blue, both colors used sparingly, since they have little appeal, except as an occasional novelty. Since large sums of money have been invested in a plant and equipment for the production of

*Flader is commissioner of the American Photo-Engravers Association. His views bear the authority of that organization.

rotogravure in rather big quantities for newspaper supplements and magazine illustrations, it is only natural that every effort would be made by the owners of plants and correlated investments to exploit the process to the limit.

As to whether the results obtained in pictorial expression from rotogravure are better than what might be obtained from other processes, if a like amount of time and money were spent intelligently and with a desire to improve quality, is a question.

Numerous attempts have been made to obtain rotogravure effects by the offset method. Those that have come to our notice have fallen far short of the goal. Offset thus far has failed utterly to even approximate the rotogravure effects in one printing, and probably always will fail, due to the nature of these two processes, which in some respects are diametrically opposed to each other.

Rotogravure acquires its density of color by piling ink on paper in various thicknesses. Offset obtains tonal values through the same quantity of ink deposited on dots of various shapes and sizes. One accomplishes its purpose in that respect through the medium of physical laws, the other through the medium of optical illusion.

Whatever the virtues of offset may be—and it has many in its favor—it also makes the poorest showing in the reproduction of monochrome copy, translated through the medium of halftone screen and printed in one color.

Ordinary halftones printed on such papers, as would in all probability be employed in syndicate newspaper pictorial supplements, result in a sorry mess when offset is used. Of course, someone will rise up and say that beautiful results have been obtained from halftones printed in one color by the offset method. This is probably true, but only in rare cases. It is far from true as a commercial proposition, especially when employed for the purpose stated in the article in question.

The author of the original article on this subject contemplates the installation of offset machines for the purpose and, of course, he realizes the probability of idle time in these plants. He expects to fill the gap by utilizing such plants for the production of commercial printing, thereby injecting another competitive factor into an already miserable competitive situation.

The small-city publishers are practically all engaged in commercial printing. They are even now complaining of the competition forced on them by offset printers. If the proposed plan is

carried out, it would intensify that competition and result in the junking of typographic presses and equipment in the plants of all of these publishers for the possibility of competing in an already highly competitive field.

The idea of a syndicate pictorial supplement for small-town newspapers is good. There is no reason why it should not be carried out. It is the writer's belief that it can be done successfully with little, if any, additional investment in plant and equipment.

The use of photoengraved plates and letterpresses will make it possible to print quite excellent pictorial supplements without costly or new equipment and personnel, and free from the experimentation bound to be met in the installation of a process of platemaking and printing with which the people interested are not familiar.

Some remarkable and highly pleasing results are being obtained in printing halftones on uncoated papers with inks that not only imitate rotogravure effects, but surpass them in some respects. What the public really wants is pictures—good pictures—it is not concerned with the processes employed in the making of them.

Fundamentally, there is no difference in the speed of the presses employed in any of these printing processes. Presses can be made to revolve just as rapidly, regardless of whether the ink is being transferred from a relief, planographic, or intaglio plate onto paper. As a matter of truth, the greatest rapidity in printing is obtained on the typographic presses at the present time. Witness, the high-speed newspaper presses.

The trouble has been heretofore that typographic presses have been built for general purposes intended to cover all kinds of printing, whereas printing has become highly specialized for definite purposes. Yet, whenever the occasion has arisen to produce printing presses for a specific purpose, they have been built and they operate successfully.

To conclude, it is the writer's opinion that small-city publishers can combine in groups to bring out pictorial sections and supplements for their newspapers, and that these can best be made by the employment of photoengraved plates and typographic presses. The machinery, equipment, and men to operate these successfully are here. They need only to be coördinated and synchronized to meet the requirements.

Printing Halftones Over Rough Stock Is a Feat of Distinction for Any Good Craftsman

PERHAPS the greatest pleasure any craftsman can have is to do a difficult task better than it has ever been done before. So it is that printers are interested in the process of printing halftones on rough-surface papers, as demonstrated by the frontispiece in this issue of *THE INLAND PRINTER*.

First, all packing must be manila draw sheets, except two sheets of print paper. Build up plates from bottom to 3/1000-inch over type high. They must be perfectly level on the press. Proceed with makeready, which should consist of two overlays (chalk preferred).

Next, place one sheet of 100-pound coated on the makeready, cut back exactly one point inside edge of cut.

Do not attempt to push up the entire plate, with a heavy impression flooded with ink, but make a light, kiss impression, working for the highlights and middletones. Pay no attention to the blacks and shadows until the highlights and middletones are right. Then build up blacks and shadows.

While some pressmen prefer to use a rubber blanket, it is not absolutely necessary. However, if one is used, take

out the two sheets of print paper and place the blanket between makeready and the draw sheet. The blanket should be dental rubber, 1/100-inch thick.

Most pressmen have had satisfactory results with ordinary dull halftone ink, although some prefer to use a slightly stiffer ink on such work.

Ruf-Stok plates, such as used for the frontispiece in this issue, can be printed on all rough papers that have a hard surface has which has been seized. Soft, spongy paper stocks are more difficult to print satisfactorily.

A humid atmosphere where running helps considerably. When using heavy cover stocks, it is a good plan to place the stock in a humidifier overnight before printing is started.

No more washups are required in running on rough stocks than are necessary with ordinary halftones.

Printing two-, three-, and four-color work with Ruf-Stok plates on rough papers, the same procedure is followed for each color. It is a good plan to make ready the yellow plate in black ink, so that you can see the detail and delicate tones of the plate more easily.

THE PRESSROOM

Practical queries on pressroom problems welcomed for this department and will be answered promptly by mail when a self-addressed stamped envelope is enclosed

Scoring Rules In Form Are Help

A friendly reader writes as follows. (Instead of printing the scoring rules in the text form, thereby allowing the print of the rules to show at the folds, it is much better to use split rollers and thereby print scoring rules blind).

Under separate wrapper we send you a sample of a booklet, text in blue, with panels on each page in red. Two-color cover on different paper. Wanted in three days, two thousand copies. Printed twelve pages in one form and hand-folded.

Red panel form locked and ready for press in quick time. Makeready fifteen minutes after position okay. Run and turned in two hours, first side off at 5 p. m., second side off next morning. Furniture was transferred from red-panel form to blue-text form. Put on press in same position as panel form; not a guide moved or jiggled and running in fifteen minutes. In the panel form the outside gutters are two points wider than the middle section and the middle section two points narrower than the center section, yet, when folded and a pin pricked through after folding, you will note perfect register.

This scheme of running scoring rules in the form is not new, but might well be used oftener. This scheme saved the time of either running two forms or slitting this one; saved folding two sheets and gathering and makes for better register. It saved the cutting, if run in one form and cut to an eight-page and a four-page sheet. Impossible to make perfect register in the latter way.

A little trick in getting perfect register was used in the blue form. You know that a form of machine-cast slugs, made up with even picas in gutters, will not measure out even points or picas over the width of form sideways. We pulled a slug and inserted two leads with a thin cardboard between the leads in place of the slug. The form then was even picas when locked up.

Vienna Prefers a Spray Overlay

Enclosed you will find a sample of a makeready used in U. S. A. Will you kindly supply the name of concern to whom we may write for materials and license if any?

The sample submitted is one of several sprayed overlays. At the start we advise you to get the mechanical chalk relief overlay, which is the best on the market. If you want to use a sprayed overlay, dust a wet impression in stiff ink with either powdered resins, graphite, or sifted white (cake and pastry) wheat flour. Tap the sheet to remove loose powder and spray with a mixture of about six parts alcohol to four of

shellac. Scraping the highlights may be avoided as follows: float kerosene over the halftone just to cover. Then place a sheet of newsprint flat on the plate to absorb the kerosene on the surface. When the plate is inked for the impression on which the powder is sprayed enough kerosene remains in the highlights to keep them light without scraping.

Printing of Postcards In Colors

I would like to know how the printing of postcards in natural colors is done.

By collotype, offset lithography, and process printing. Offset lithography is the method most used in America.

Green Edge Is Painted on Sheets

How is the "dope" made which is used to green-edge sheets?

You may get this lacquer or paint from the inkmaker. It is applied with a brush like paint. The sheets must be perfectly jogged or trimmed and piled up under a heavy weight as when padding. It is not advisable to make your own paint for this work.

★ ★ A Copy Suggestion ★ ★

SOUND service in printing involves no pretense of knowing as much about your goods or your market as you do—that is why you are in your business and why we are in the printing business.

The task of a capable printing organization is to help prepare your selling message in its most effective form—to give you the utmost value for your money—this does not mean the most expensive kind of printing nor does it mean the "cheapest" . . . it means producing printing that produces results—printing that pays.

May we call and talk it over with you? The man who will call on you will be both courteous and brief. Your time is worth money and the right kind of printing will help make your time even more valuable.

**Creative
Printers**

M. P. BASSO & COMPANY, INC.
121 VARICK STREET—WALKER 5-5586—NEW YORK, N. Y.

Effective copy and layout that talks to the prospect in a straight-from-the-shoulder way

Varnish Printed Over Bronze Ink

We have seen several instances recently where labels of different kinds have been printed and bronzed and apparently overprinted on printing presses with an overprint varnish. We have attempted to duplicate the same on our presses, both direct and offset, but with little success. We have found that, even though we dust off the loose bronze thoroughly, enough loose particles are left on the sheet so that when the varnish is applied the bronze will stick to the printing plate. Then after a few impressions, the bronze is distributed back on the label and the result is unsatisfactory. We are enclosing some press-varnished labels, the varnished parts of which are quite free from loose bronze. Will you tell us just how this work is handled on a production basis?

By using the four-cylinder, vacuum, combination bronzing-and-dusting machine and the sizing and bronze fitted for this work. With the right size and bronze, this machine will give a good bronze with minimum bronze. If the sheets are sized on a press connected with the bronzer by a conveyor, ideal conditions for bronzing are obtained and the sheets, after they leave the bronzing-and-dusting machine, may be overprinted with the proper overprint varnish or paste, which for this order should be soft, to avoid picking. Overprinting of bronzed work is the most exacting test of good bronzing. The makeready for the size print should be thorough, in order that the minimum quantity of bronze powder will cover. The size must be quite tacky to hold the bronze, which should be of the dry, not the greasy, sort. A conveyor between the size press and the bronzer enables the bronze to be applied before the tack of the size is diminished. The machine bronzes and dusts most thoroughly and, if a soft overprint varnish or paste is used, little trouble with picking will be encountered. Sheets handled as outlined above are sent through varnishing machines and calenders after leaving the combination bronzer-and-duster. An even temperature, of about seventy-five degrees, is necessary to keep the size and the overprint varnish or paste at the predetermined consistency. The size press must be operated continuously, else the size will not be uniform throughout the run.

Means of Running Anilin Inks

I am interested in anilin printing on glassine papers. Do you know of any makers of machines adapted for doing this work?

Some of this work is done on rotogravure presses and a large volume on rotary letterpress machines, using wooden cylinders, rubber plates, and rubber rollers. A bag machine, attached to the press, makes possible printing and bagmaking as a continuous operation, cutting production cost.

Print Black, Then Aluminum Ink

We are submitting for your criticism a circular we recently produced. We are not entirely satisfied and would like your comments on it. Why does the silver continue to rub off and why does the silver show through the black, where these two lap, on the cover? Is it the fault of the paper or of the print?

Too bad that these blemishes mar an otherwise neat piece. The fault may be ascribed to inexperience with aluminum ink. The aluminum ink still rubs off because it was not mixed to dry promptly, as it should. The failure of

the halftone black ink to cover over aluminum ink, where the two inks lap, is avoided by changing the sequence, aluminum covering the black perfectly where two lap, a device used in color print to avoid glossy laps.

Embossing on the Platen Press

We note Stewart's Embossing Board advertised in the February *INLAND PRINTER*. Is this method known as cold embossing? Could I, in any way, use a platen press in doing work like the enclosed sample? Will you kindly give me information as to the best and most economical way of doing this sort of work.

A neat sample of cold embossing is shown on the cover of the manual of embossing supplied with Stewart's embossing board. The sample you submit, extremely deep on strong stock, is a nice piece of blind hot embossing. Both hot- and cold embossing may be done on heavy platen presses by using attachments for hot embossing. Embossing dies are made to suit the stock to be embossed. Consult the diemaker, giving name of press and sample of stock.

Doing Die and Copperplate Work

I have just leased a printing plant with a die-press and a copperplate printing press. I would like to get information on their operation and the materials needed. Also tell me about Stewart's embossing board.

You will find steel-die printing and embossing and copperplate printing is discussed in "Commercial Printing and Engraving," by Hackleman, handled by THE *INLAND PRINTER* book department. The manual for platen-press printing and embossing, describing the use of Stewart's board, has been sent.

Right Weight to Use as Hanger

I have again read your article in THE *INLAND PRINTER* on "Practical Makeready of Today," which began in April of last year. Reference is made to s. and s.c.—25 by 38—140 for hangers. I would like to question the 140-pound weight for hangers. We use forty-pound weight, as 140 pounds would be too heavy. I asked paper salesmen about s. and s.c., 140-pound basis, and was told it would be as heavy as a thin index card. Are we right or should we use 140-pound weight?

The reference in the article is to 25 by 38—140 (new 1,000 sheet basis now in nationwide use) which is seventy-pound old 500-sheet basis, under which you apparently are operating. The logical choice of weight is that which is most economical. For example, if the concern buys sixty-pound s. and s.c. by the ton and forty-pound and seventy-pound in reams, price would dictate the choice of sixty-pound for hangers. The thickness of super used is immaterial; the sheet to be printed is not to be more than .003-inch above cylinder bearers.

Wants Perfumed Printed Sheets

Some time ago there was some discussion in THE *INLAND PRINTER* of odorized printing inks or some method of producing printing matter to have a definite smell. Have inks been made or has any one experimented with other means of scenting paper, such as hanging sheets in a smoke-room or putting perfume directly on the sheet?

You may obtain perfumed printed card and paper and also perfumed ink. One easy way is to place the printed sheets together with an open bottle of the desired perfume in a closed box.

Print Blotting on Better Side

There has been considerable argument in our plant as to the correct side for printing of blotting paper. I am inclosing a sample of blotting paper that we use. Kindly indicate on same which side should be used for printing purposes, and explain why.

The side with the better finish is for printing. The other side, the wire side, plainly is inferior to the face or right side and yields an inferior print. Samples of blotting papers are printed on the right side. When opening a ream, you will find right side facing top.



"In the Days that Wuz"—A Couple of Roadsters

Cartoon by John T. Nolf, Printer-Artist

THE PROOFROOM

Questions pertaining to proofreading are solicited and will be promptly ★ By EDWARD N. TEALL
answered in this department. Replies, however, cannot be made by mail

Mystery of Indexing Is Explored

In an index in a law case I had the following: "Henry Blank, M. D., attending physician's certificate . . . 14." Do you think that placing the apostrophe in "physician's" is correct and preferable to having it in the name, as: "Henry Blank's, M. D., attending physician, certificate"? Seems like another of those "passer-bys" dilemmas.—*New York*.

First, it has to be borne in mind that index lines, by the nature of things, have to carry some irregularities, as compared with straight-ahead composition. I presume the meaning of the line is "certificate of Henry Blank, M. D., attending physician."

Indexing under "certificate" would therefore be a task of charming simplicity. Indexing under the doctor's name requires a departure from the simple order of direct expression, which in itself justifies also a slight departure from strictest logic. I think in the alternative form, suggested by the querist, "M. D." trailing after the possessive form of the proper name is bad. All in all, the first form seems the better of the two. But, when you come to think of it, isn't it quite unusual to index a name that way—the "given name first? It would seem so to me, at least.

"Blank, Henry, M. D." is the customary form. So entered, the difficulty of placing the apostrophe in connection with the name and the "M. D." increases, and its use with "physician" seems still more defensible.

Court of St. James, or James's?

The newspaper for which I read proof is fussy about small matters, and proud of its grammatical accuracy. In connection with the appointment of a new ambassador to England, there was much (and warm) discussion as to whether we should print "Court of St. James" or "Court of St. James's." Which do you consider correct?—*New Jersey*.

No doubt many offices have experienced this difficulty. It is not necessary to do any guessing on this important question. I have heard it argued that "the Court of St. James's" is a "double possessive." This is poor stuff. It shows half-knowledge. This is not at all to be compared with such expressions as "that house of yours," or "a friend of John's." What you think of usage in

such expressions has no proper bearing whatever on this question as to "Court of St. James's." It is an utterly different thing in every way.

St. James's Palace is the ancient and present seat of British sovereigns. The British court—not meaning a law court, but the royal establishment—is there. The ambassador is accredited to that royal court. It is not a court related to St. James; it is the court at St. James's Palace—or St. James's, "for short." Therefore the ambassador is "at the Court of St. James's." As the Webster International says, "The Court of St. James's continues to be the official designation of the British court."

There remains one further difficulty: whether you make the possessive of nouns ending in "s" with apostrophe and a second "s" or with apostrophe only: "James'" or "James's." In the latter case you will have no difficulty; in the former—well, *my* answer is, make an exception to your customary style and follow the official form. "At the Court of St. James" is completely wrong. The two possibilities are "at the Court of St. James'" and "at the Court of St. James's." And the latter form is much to be preferred.

★ ★ A Copy Suggestion ★ ★

COOLIDGE writes our copy

THE pre-eminence of American industry, which has constantly brought about a reduction of costs, has come very largely through mass production. Mass production is only possible where there is mass demand. Mass demand has been created almost entirely through the advertising.

In these few words the late President Coolidge has tersely outlined the working of one of the greatest modern business forces. Are you using it?

The Kennedy-ten Bosch Company, San Francisco, makes its few pointed words do a lot

Queries Abbreviations in Text

Is it good practice to abbreviate words in the text? Both DeVinne and Highton speak in favor of spelling out all such words as "Saint," "Mount," "Street," in proper names. Many abbreviations that come under observation in reading copy preparatory to sending it to the shop are a plain sign of carelessness and slovenliness on the part of the writer. I know one editor who insists on abbreviating "Street" not "St." but "Str."—*Ohio*.

The most interesting thing about this query is that it brings up the point of proofreaders' duty and privilege. If the editorial department orders a certain style, it is up to the proofreader to see that the order is carried out, no matter what he thinks of the ordered style; reserving always, of course, the right to discuss the point with the editor if he can make a good case for reversal of the order to which he objects.

But unless office style demands such abbreviations as those for "street," "mount," "saint," it is proper for the proofreader to order the words spelled out, in straight text. Certainly that style is much to be preferred. The printer has to distinguish between official office rulings and blind following of what this querist quite properly denounces as "slovenliness" in preparation.

The abbreviation "Str." for "Street" is interesting, but "St." is almost universal usage, and the habit is hard to break. The context usually indicates the meaning and prevents misunderstanding of the term as printed.

Printers Lean to Close Spacing

What is your ruling for setting the dash when it occurs within the text? Close up, or with space on either side? DeVinne says there should be a space on either side, to prevent the dash from coming in contact with certain letters. In *THE INLAND PRINTER* I find the dash set tight against the text on each side in the body of the paper, but in the advertisements it is spaced, and sometimes pretty widely. We have been used to setting the dash with space on each side for years past; but if the other form is considered better, I am willing to have the change made at once in my plant.—*Wisconsin*.

The close-up style is probably favored by a majority of printers in text, with the open style employed in display work. In newspaper or magazine

work, where narrow measure is used, it would be quite permissible to vary the style according to the breaks of the lines, full or open; this, of course, within the limits of ordinary reasonableness, and not to be carried to extremes. It seems to me a house that has spaced the dashes for years would do better to continue the style, unless the change is made as part of a pretty complete revision of typographical custom.

Colon, as Such, Not Spaced Out

How should the colon be set: with equal space on each side? Some of our typesetters have trouble because of this at times, and one of them showed me a book recently where the colon had a wider space on one side of it than on the other. In equations it is invariably set with equal space on both sides. Since rules of all kinds are so much disregarded nowadays, no one knows what is right and what is wrong, but in things like this there should be uniformity.—*Indiana*.

In an equation the colon is a sign or symbol rather than a mark of punctuation, and typographical symmetry should be the ruling factor. In straight text I much prefer to see the colon close up to the word it follows, with space following equal to the ordinary space between two words.

In much good and careful printing, however, both colon and semicolon are separated by space from the word they follow. It is more a matter of judgment than of absolute right or wrong. Uniformity in any one piece is vital.

When Commas, Quotes Tangle

The following sentence was sent back to the machines recently:

He will answer such questions as: "What is the work of the church?", "How is it meeting its responsibilities?", "What shall we say of the future?".

After a discussion of the commas, the desk editor decided to pull the commas. What is your opinion?—*Colorado*.

If you pull the commas, you have the question marks in the run of the sentence, with no indication that the questions are a series within one sentence. The loose period at the end is unsymmetrical, too. Without going into any detailed and lengthy discussion, let me simply say that I would have set the sentence like this:

He will answer such questions as: "What is the work of the church," "How is it meeting its responsibilities," "What shall we say of the future."

This shows the relation of the questions to each other as parts of a chain, and carries the sentence through to a triumphant finish with the inside-quote period, without possibility of a fifth-grade reader being unable to perceive the meaning of the whole and all its separate parts instantly and clearly.

Conservatives and Liberals Again at War Over Our Language

By EDWARD N. TEALL

EARLY IN THE YEAR a good friend of this department (or should I say "of this department's"?), sending me kind wishes for the New Year, asked if I had read the story "Dogmatic Grammarians Routed," by L. H. Robbins, in the *New York Times*.

The news story reviewed Professor Leonard's Survey of Current English Usages, published by The Inland Press, Chicago, for the National Council of the Teachers of English. My friend described it as "the most thor[ough] [sic] overhauling the English language has had in years," and expressed desire to have me comment on it.

No copy of the survey was sent to me, and I have not at hand the Robbins article; but there is in my file a long piece from *The Publishers' Auxiliary*, in which Professor Leonard's review is (rather sketchily) summarized, and from that I can draw some conclusions that may be of interest to THE INLAND PRINTER's readers.

Imagine, first, the kick I got from this paraphrase of a section of the survey: "The authors say that what is needed in the writing world is principles, not rules." Have I said the equivalent of that over and over again, or have I said it over and over again? And further, along the same line: "They insist that punctuation exists solely to facilitate understanding; that the pur-

★ ★ A Copy Suggestion ★ ★

SOWING

IN the business era of recovery which faces us today, prosperity will come to him who carefully sows seeds of service, dependability, confidence, and integrity. Seeds which will take root and grow into profitable customers.

At no time in the span of your life will an equal opportunity for building business be open to you. So we urge you diligently to scatter your seeds in the fertile furrows of known prospects with known needs.

For constructive suggestions on ways of "planting and cultivating" new customers we offer our help in planning your printed advertising.

Adapted for printers from "The Accelerator" of the Boston-Old Colony insurance companies

pose behind all punctuation rules is greater intelligibility."

In that same paragraph I read: "The editors suggest the report as a guide in the recasting of style sheets in all publication offices where the tyranny of out-of-date rules weighs heavy." Now, right there you have an example of what *Proofroom* is constantly trying to do: obtain the correct balance between common sense and pedantic rules. The sticklers for nicety would make us say "weighs heavily." They try to make us say we "feel badly."

In fact, however, a thing does weigh heavy, and a person who does not feel good does feel bad. The adverbs are not merely fussy; to my mind, they are frequently positively wrong.

Get meaning clear

There are two senses to "feel," and they call for discrimination when the verb is to be hooked up with an adverb or an adjective. You weigh (transitive) heavily; a thing weighs (intransitive) heavy. Think these examples over a little before you accept or condemn my statements. The big thing is for us all to do some real thinking.

As the writer in the *Auxiliary* says, it is surprising (and, I might add, kickful) to have none other than teachers of English inform us that a preposition is a perfectly proper word to end a sentence with, that a split infinitive is permissible if needed to more clearly express our meaning, and that many common expressions which have long been condemned by pedants are not really objectionable at all.

Language is a living thing

Also that sentences may begin with conjunctions, as this one does, and the writer be forgiven. You see, the mistake of the pundits is that they regard language as a finished product, not as a living thing still in evolution.

Doctor Leonard's survey actually was made by a group of 300 publishers, editors, authors, lexicographers, business men, and teachers. It is the composite of many tastes, styles, and convictions. Their votes on the many usages reflect a great variety of opinion. Probably Rupert Hughes would approve some words that Henry Seidel

Canby and Van Wyck Brooks would avoid in their own work. Doctor Vizetelly, Zona Gale, and H. G. Wells are possessors of different "slants" on language and the use of words.

But all the jury members are persons skilled in the use of language, fairly conscientious in selecting from the various possibilities of expression, and concerned with a choice of words and a manner in combining them which will make syntax secondary to the prime purpose of "getting the idea across."

When these learned but quite human jurors okay such expressions as "Try and do it," "There is no doubt but what," "had rather," and "I don't know if I can," how can an honest to goodness, real, and live ex-grammar-school pupil help gloating? And when that old bugaboo, the subjunctive mood (or mode, if you like), takes it on the chin, must not the victims of the ancient tyranny of teachers exult? If teachers in the past had not been so tyrannical, graduates of (or from) their classes would not be so ready to swing to the extremes of popular usage. But the fuddy-duddy fussbudgets have driven some of us rough-minded guys (is "guys" sanctioned?) to such desperation over "who" and "whom" that we don't care who we offend if we challenge briskly, "Whom the mischief are you anyway?"

Crudities are still barred

Having indulged thus far in the spirit of self-assertiveness, let us now settle down somewhat more soberly to consider the essential values of this symposium on usage. Justifying "It's me" is a long way short of sanctioning such crudities as "I just read *where* a plane fell," "Leave me come in" (much heard in Pennsylvania), "party" for "person," "Do like I do," "I haven't hardly a cent," and "hadn't ought." The jurors did discriminate! "He done good" is still sufficiently barred from anything like carefully correct expression to be susceptible to use as a mild joke by those who still maintain some culture in speech. However we may rejoice over the down-taking of the overplayed subjunctive, it is still a fact that in what may be called responsible writing it is worth while to check up on sequence of tenses, and similar niceties.

Possibly it is injudicious in a time of restlessness and discontent, when everything old and established is under challenge, and change is welcomed purely for the sake of change—on the ground perhaps that things could not be worse and any change might just possibly be

for the better—but that depends on how the public takes this partial, limited endorsement of its defiance of the rule-book. Confidence shown by the jurors should be matched with good judgment by the beneficiaries of their candor.

If anything, the survey, so far as I am acquainted with it, at second hand, erred in the direction of over-liberalism. Certainly nobody can assert with any show of reason that the findings were niggardly. It is pleasing to find that persons vested with authority and respected by the public are willing to swing in with the living present rather than tie up to a mummified rulebook, which after all is nothing but a boiling down of the best usage of other days, and not a divine inspiration. But also it would be the part of wisdom, in estimating the value of this manifesto, to make allowance for the jurors' zeal.

Did they regret views?

It would be interesting to know whether they had opportunity to change their minds after seeing how the vote was going; and, if so, whether any of the first commitments were revoked. A berry to a jitney, there isn't one member of that jury, with its personnel of hundreds, who would give the findings a blanket endorsement.

It is now ten years, all but, since I took up the tough but enjoyable work of conducting *Proofroom*. In all that time I have tried, without sensationalism, but also without surrender to conventionality, to give practical help to our querists; to give neither pedantic judgments nor loose-gearred theorizing, but to get at the truth about words and the correct use of language in a way that would help printer folk to turn out a steady showing of clean work.

Flavor rules with taste

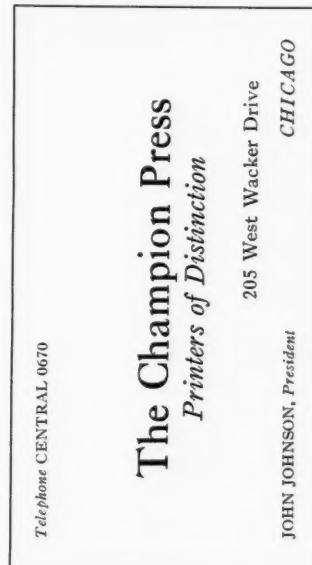
I have fought against slavish submission to rules; also, I am against all individualism and deuces wild. That punctuation is necessary and should be systematic; that compounding is important but cannot be squeezed into the mold of a dozen, score, or a hundred rules; that capitalizing should be regulated with intelligence and neither be overdone nor forced into a merciless minimum; that the whole field of style should be subject, first, last and all the time, to determination to make expression clear and unambiguous: these are the principles on which we have been working. And in the Leonard survey, the *big thing*, to my way of thinking, is the plumping of important authority to this view of our work.

Tell 'em! Sell 'em!

• **W**HEN you send in your card, the look and *feel* of it should make the printing buyer say "This fellow knows printing. I'll see him." A printer's card can make or break a sale.

That is why **THE INLAND PRESS** is sponsoring this new contest—seeking the printer's perfect business card.

Here is the copy:



Copy in a card this size. However, this layout should not be your own model

The Rules

1. Submit ten proofs in two colors and one proof in black ink on white stock of each form separately.
2. Size 88 card (1 1/8 by 3 3/8 inches) to be used as basis of design. Only type, typographical ornaments, and patterns cut in blank metal, rubber-plate material, linoleum permitted.
3. Proofs must be mailed flat. Name of contestant to be written on reverse side of only ONE of two-color proofs.
4. Decision of judges to be selected by the editor will be final.
5. Contest closes July 25, 1933. Entries must be addressed to Contest Editor, **THE INLAND PRESS**, at 205 West Wacker Drive, Chicago.

The Awards

Five prizes are offered. First, \$15; second, \$10; third, \$5; fourth, one-year subscription to **THE INLAND PRESS**; fifth, six-month subscription.

Every contestant and every reader can feel he is getting a prize as a result of this contest, for the reproductions of the highest-ranking entries can be adapted to any printer's use. It is your contest, typographers, get into it!

Use Gravure to Sell Quality Buyers

Get acquainted with photogravure on this and the following pages. This "true-to-life" process can help you sell the something-new prospects

THIS is written chiefly to help the printers contemplating the production of photogravure. To enter this field without some insight into the process would not be desirable, and these notes should be helpful to all who may be interested in the subject.

Serious consideration should also be given to the type of work the printer proposes to produce. There are three quite distinct systems of photogravure printing: (1) Reel-fed, from copper cylinders; (2) Sheet-fed, from copper cylinders; and (3) Sheet-fed, from thin copper plates, clamped on the press.

Rotary printing, from the reel, is chiefly confined to weekly publications. The sheet-fed method from cylinders is better suited for commercial work, en-

commercial printer than is the rotary cylinder procedure. Suppose for instance that a sixteen- or thirty-two-page catalog is to be produced. In all probability it can be arranged for work-and-turn. That would mean the engraving of one plate only in monotone, whereas if it were reel rotary, printed from cylinders, there would be two cylinders to engrave, one for the front and one for the back, practically doubling the cost of engraving, needlessly.

A lot of the photogravure work the printer has to turn out is color work, and, by the thin-plate system, he can superimpose additional colors as he wishes. In the rotary cylinder process, however, he cannot print more colors than he has units on his reel printing

why the printer should carefully consider all these points before starting a photogravure printing section.

As regards the photogravure process, the first to be explained is what comprises a photogravure plate, then how to print it, and last, the more complicated subject of preparing the plate.

If we take an ordinary photogravure plate, supposing it is cut right through, and a photograph taken of a section, it would look like Figure 1.

For the purpose of comparison, take a halftone block of the same subject and cut it through. Figure 2 is an illustration of how that section would look.

The portions on the right side, it will be observed, are the light tones, while those on the left are the heavy tones. In the case of the letterpress block, the top of the dots is rolled up with ink. In photogravure, the plate is flooded all over with ink, which is then scraped off with what is known as a doctor blade. The doctor blade scrapes off only what is on the surface, and leaves in the



Figure 1. Greatly magnified cross section of a photogravure plate, showing the varying depth of the ink-receiving cells in it



Figure 2. Cross section of a halftone block made from the same photo. Magnified in same proportion as photogravure example



Figure 3. Cross section of the photogravure plate, showing cells loaded with ink, after doctor blade has scraped off surplus ink



Figure 4. The halftone block shown above after it has been rolled with ink. Note that layer of ink is even across entire surface

abling the printer to do comparatively small runs and color work, although, when working from copper cylinders, the general printer is handicapped by the heavy cost of the cylinders and the difficulty of storing them.

The thin copper plate method is the best for the general commercial printer. What follows is confined to the thin-copper-plate machine, which is capable of printing long or short runs of either color work or monotone.

The reader will see immediately why the plate system is more suitable for the

press. In other words, the reel cannot be run through twice for a second color, because it would be impossible to get perfect register on it.

Another reason why the plate system is the best commercial proposition is that business houses find that they have to keep engraved plates standing for repeat orders. With the thin-copper-plate system, these plates can easily and inexpensively be stored away, but if cylinders are used the cost of keeping them standing for repeat orders is prohibitive. Thus there are definite reasons

small cells varying quantities of ink according to the depth of those cells. See Figures 3 and 5.

On taking an impression from the gravure plate and from the letterpress block they will appear as shown by the specimens in Figures 5 and 6.

It will be noticed that the dots in the gravure impression are uniform in size but vary in density, whereas in the letterpress block the dots are uniform in density but vary in size. The former accounts for the beautiful gradations of tone and purity of color obtained in

photogravure, and is the reason why a photogravure screen is not so discernible as is a letterpress screen, although they may both be the same ruling.

Note how coarse the letterpress block appears as compared with the gravure plate, although the screens are the same number of lines to the inch.

Machines for printing photogravure from thin copper plates are much like

halftone. It will be a continuous tone negative, just as a picture is taken with a pocket camera. If any retouching is needed, it is penciled up where it is desired to bring up the highlights.

Then a photograph is taken through the negative, using another ordinary plate or film, thus producing a reverse print, known as a positive (that is to say, like a lantern slide). This is also

from many sources, is a sheet of paper coated with gelatin containing a slight pigment. This gelatin is sensitized by immersing it in a solution of potassium bichromate. It is squeegeed onto plate glass, allowed to dry, and stripped off.

The positive is then placed in contact with this sensitized carbon tissue and exposed to light, being printed approximately four tints of the actinometer.

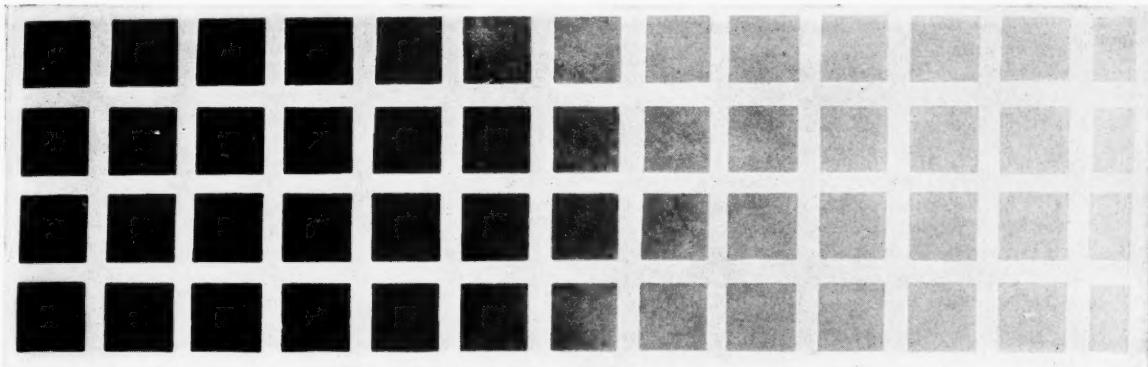


Figure 5. Enlarged portion of a photogravure plate, showing the cell formation. Lighter portions are the shallower part of plate

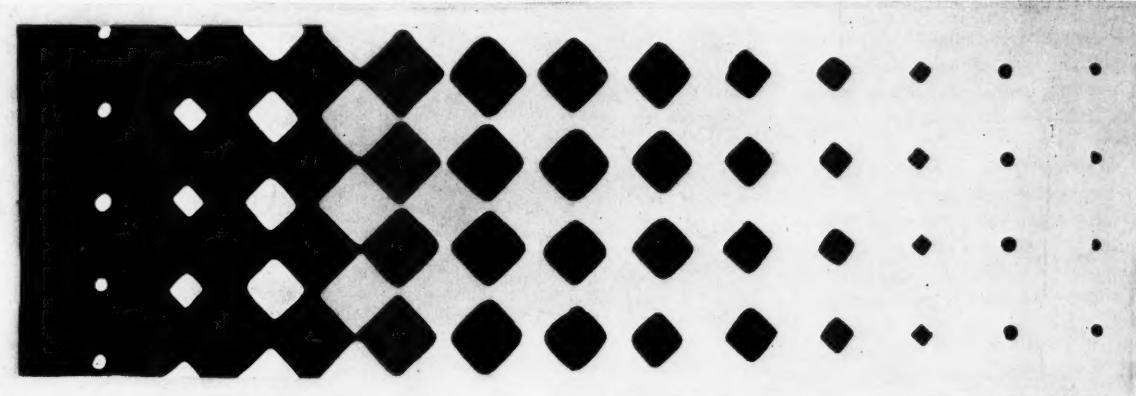


Figure 6. Enlarged section of halftone plate, showing section of same photo. Note smaller dot formation in lighter portions

the rotary lithographic presses. The copper plate is wrapped around in a similar way to the zinc or aluminum lithographic plate. Instead of the plate being damped with damping rollers and then inked with the inking rollers, the plate is flooded all over with a thin ink and then scraped with the doctor blade, the ink being left in the small cells to form the design.

The sheet is fed in and delivered in a manner similar to most rotary sheet-fed machines. This brief description is intended merely to assist the reader to understand the following paragraphs.

This is how a photogravure plate is engraved. The subject to be reproduced is placed in front of the camera and a negative on an ordinary plate is taken, not through a screen as in the case of a

continuous tone, and obviously it is easy to retouch, as compared with the screen negative, a point which should not be overlooked. Chromo artists are readily trained for this work. Each has his own little trick for getting special effects, either by using an air brush or aerograph, blacklead and cotton wool, or some other similar device.

All artists prefer to work on a continuous-tone negative or positive rather than on a screen negative or positive, so that all the corrections may be completed on the positive. The object is to get the positive as close as possible to the conception of what the finished piece of work should be.

The next operation is to print the positive on carbon tissue. Roughly, this carbon tissue, which can be obtained

from many sources, is a sheet of paper coated with gelatin containing a slight pigment. This gelatin is sensitized by immersing it in a solution of potassium bichromate. It is squeegeed onto plate glass, allowed to dry, and stripped off. The positive is then placed in contact with this sensitized carbon tissue and exposed to light, being printed approximately four tints of the actinometer.

This makes the gelatin which corresponds to the white lines insoluble, so that it acts as a resist when transferred to the plate ready for etching. It leaves the lines for the doctor blade to ride on, so that the blade does not scrape the ink out of the cells.

The carbon tissue is next mounted on a copper plate. The edge of the plate and the carbon tissue are gripped between two rollers of a squeegee and

warm water is poured on. Directly they are flooded right across with water, the handle of the squeegee is turned.

This brings the carbon tissue into contact with the copper plate without wetting the paper backing of the carbon tissue, the object being to get the carbon tissue in contact with the plate before it has had time to stretch.

On single-color work, stretching perhaps does not matter, but on three- or four-color work it matters a great deal; hence this method is adopted.

The next operation is to place the plate in a bath of hot water. The paper will gradually be released from the surface of the copper plate, leaving the gelatin attached to the copper. This is now developed by splashing with the hot water, which will remove any loose gelatin, leaving a gelatin resist of varying thickness in ratio to the exposure effect through the positive and screen.

When all surplus gelatin has been washed away, the plate is removed and dried by a fan. The plate is protected with bitumen all around, as well as the back, where the acid is not wanted to attack it, and is then ready for etching.

The method and also the number and strength of the solutions used for etching photogravure plates are matters on which etchers vary, according to their requirements. The following description, however, gives a general idea of the method of procedure.

Etching takes about twenty minutes; whether it is a large or a small plate makes little difference. To accomplish this, three jars are needed, containing iron perchloride, one with a hydrometer test of thirty-five degrees, another thirty-seven degrees, and the other forty degrees. The copper plate is placed on an incline with a drainer at the bottom, and the etching is commenced by dipping a piece of cotton wool into the strongest solution, which is forty degrees, and swabbing all over the copper plate. After two or three minutes, a little black oxide is seen coming out of the plate where the perchloride of iron has penetrated the thinnest portions of the gelatin; these are the shadows of the subject coming up.

This is continued until it is wanted to pull up the middle tones, when it is necessary to go to the thirty-seven-degree bath to hurry along the middle tones, and then to the thirty-five-degree bath to hasten the light tones. It will be seen that this enables the time for etching to be controlled and thereby the depth of the etching.

The plate now being etched, the next operation is to wash off the protecting

bitumen and to clear the plate of gelatin resist. It is then ready to print.

As regards the actual printing of the matter, one of the sources of loss in photogravure printing comes from the want of care in selecting the right type of ink. If great care is not taken in storing ink, properly canning and sealing it, by the time it is next required it may be dried up and useless.

It is found that different makes of ink last for different lengths of time. This largely depends on the make of ink and the medium used. These inks can be supplied in any color, to dry either as a litho matt, or glossy like letterpress print. The average ink dries with a matt bloom, and this is often the type of ink that is difficult to store.

The actual procedure of printing is simple, providing that known materials are used and that the plates have been properly engraved to start with.

The photogravure printer should experience little difficulty in drying his work, even if running at a good speed,

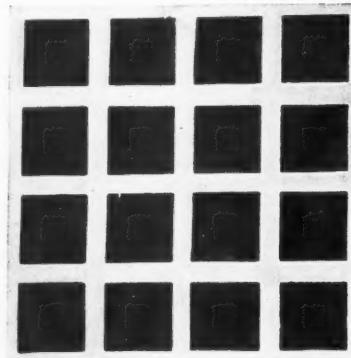


Figure 7. Portion of photogravure screen enlarged to show cross lines on which doctor blade rides in scraping off surface ink. Cells between hold ink for transfer to the paper. The screen is practically invisible in prints

and interleaving should not be necessary. Generally speaking, the faster one can run on these machines the better are the results obtained. The operator has control over his machine for getting different effects by the use of a blower.

By blowing a draft of air onto the plate, after the ink has been scraped off with the doctor blade, it is possible to affect the ink before it has been printed, providing a considerable margin for obtaining either light, bright, dark, or flat results, as required.

As regards paper, the best results are obtained on the pure esparto paper, which lends itself to photogravure. On the other hand, photogravure can be printed on news, or almost any paper, with good results.—*L&M News*

Color, Modern Layout Sell Engraved Stationery

An impression of exclusiveness and class has ever been associated with engraved stationery.

The housewife, ignorant as any of the graphic processes, has been wont to run her fingers over the surface of the wedding invitation just received and remark, in a tone indicating that she was impressed, "Oh, it's engraved." In noting the absence of the raised effect, she is as likely to exclaim with scorn, "They must be really hard up—the invitations are just printed!"

Thermographed work which is carefully done, probably has given countless women, appraising other folks by the nature of their social forms, the impression of engraving, and no doubt many men have admired such stationery, although copperplate engraving has continued to hold top rank with the public for social and business forms.

The foregoing has been true despite the fact that, while artwork and typography, and also letterpress printing and thermography, have, in recent years, been considerably enlivened through the use of color and more impressive layout, copperplate engraving has continued in the same drab form, static as to layout, repetitious in use of a very, very few styles of lettering—so common as to suggest to the typefounders styles which permit imitating it—cold, austere, insipid.

At least one concern in America, the Jay H. Maish Company, Marion, Ohio, which features also a distinctive line of hand-lettered stationery, and at least one in England, have reasoned, "Why should engraved letterheads continue dull? Why shouldn't the suggestion of quality inherent in it be combined with modern layouts, up-to-date lettering, colors, and other qualities, such as advertising value and punch?"

We can see no reason in the world why it should not.

If anything was ever hamstrung and hogtied by tradition, it has been copperplate engraved work. This is now demonstrated by the work of the two concerns mentioned, as evidenced by the striking letterhead facing this page, a Maish product. Even a glance instantly assures one of its quality—and places the user in the top class.

In the consideration of THE INLAND PRINTER, this work marks a step forward in the march of progress of the graphic arts, which, although business has been at a low ebb, has been particularly pronounced in recent years.

Sta-Pile
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Company Inc.

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THE MONTH'S NEWS

Brief mention of men and events associated with the printing and allied industries will be published under this head. Items should reach us by the tenth of the month

Control Over Food and Drug Ads May be Asked of Congress

Congress is shortly to receive recommendations from the Food and Drug Administration for control of food and drug advertising copy to bar false or misleading claims, as is now done on packages.

While no definite procedure has been established as yet, the plan is for newspapers and magazines to submit doubtful advertising to the Administration for approval or suggested changes in text matter.

It will be readily apparent that this would eliminate considerable such copy from newspapers, as the advertisers might cancel contracts when late copy was held out for this reason. It is expected that newspapers will urge the Administration to suggest having all advertisers of such products submit copy direct in advance, to avoid duplication of submissions by large numbers of newspapers.

Loomis Is Inland Daily Chairman for May Session in Chicago

Lee P. Loomis, Mason City (Iowa) *Globe-Gazette*, has been named chairman of the spring executive round table of the Inland Daily Press Association, to be held in Chicago on May 16-17. President C. R. Butler announced his acceptance.

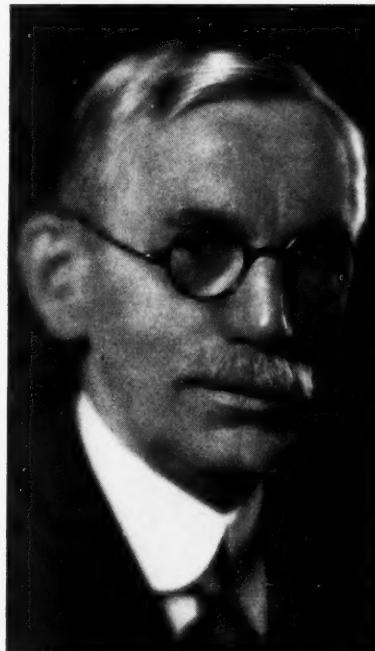
The program for this meeting is not complete as yet. Star features of the program include Gilbert P. Farrar, typographic counselor of the Intertype Corporation, who will discuss newspaper typography (and its economy, without the sacrifice of beauty); Prof. Kenneth V. Olson, school of journalism, University of Minnesota, on "Syndicated Features—Which and How Much," and Stephen Bolles, editor of Janesville (Wisconsin) *Gazette*, on "The Newspaper and the Banks."

Other subjects will include stimulation of business in farm communities as agricultural relief is accomplished; relations with advertisers and agencies; committee reports upon many phases of newspaper business.

J. H. Fell Heads Printing House Started by Father in 1876

J. Howard Fell has been elected president and treasurer of William F. Fell Company, Philadelphia printing house, to succeed the late William F. Fell, who founded the business fifty-seven years ago. Allison Brooks is vice-president; Walter Huber is secretary; John T. Ludwigin is assistant treasurer.

The late William F. Fell was one of the most prominent men in the printing industry for over sixty years. He started to learn the trade in the plant of George W. Bell, in Philadelphia, in 1869. He worked sixty hours weekly for \$5.00. A year later he transferred to the plant of James B. Rodgers, where he finished his apprenticeship.



WILLIAM F. FELL

On his twenty-first birthday, Fell returned to the Bell plant as pressroom superintendent. He acquired a financial interest in the business, but was wiped out when it failed two years later. He started in his own printing business in 1876, remaining in active control of the growing firm until his death.

The business grew quite rapidly, moving into its own building in 1913. Incorporation as the William F. Fell Company took place in 1903, thirty years ago.

William Fell was active in local and national typothetae circles, joining the Philadelphia organization in 1889. He served as an officer and on committees of both local and national groups for many years.

In addition, he was the president of the Graphic Arts Mutual Fire Insurance Company, and a director of the Philadelphia Life Insurance Company.

Paper Prices Resist Lower Bids

Paper prices have been firming up during recent weeks, in some cases showing slight advances. No sharp improvement in demand is responsible, it is said, but mills are resisting low bids to a greater degree. Losses have been heavy in recent months because many mills have been selling below cost. At the same time, International Paper Company has announced a temporary discount of \$5.00 a ton on newsprint to some localities.

Procter & Collier Exhibit Offers Extra Service to 64 Firms

The merchandise of sixty-four firms was recently exhibited in the plant of Procter & Collier Company, Cincinnati, to give the public an opportunity to inspect and learn more about the products for which the company handles the advertising.

L. A. Braverman, vice-president, reports that more than 5,000 people visited the display. Newspaper advertising and radio were used in promoting the stunt.

The show grew from the plan to display forty-two famous quilts belonging to a client, which are to be exhibited at the Century of Progress in Chicago this year.

25 Graphic Arts Conventions in Chicago and Nearby Cities

Twenty-five national conventions of interest to the graphic arts are to be held in or near Chicago this summer, in order to give members an opportunity to visit the Century of Progress Exposition on the same trip.

The National Editorial Association meeting is described elsewhere in this issue. The following will all be held in Chicago:

Central States Circulation Managers' Association, June 19.

International Circulation Managers' Association, June 20-21.

Catholic Press Association, June 22-24.

Printing Division, American Society of Mechanical Engineers, June 25 to July 1.

American Electrotypes' Society, June 27, running through 30.

International Junior Journalists' Association, July 4-5.

International Association of Printing House Craftsmen's Clubs, August 20-23.

Printing Trades Secretary-Manager Association, August 24-25.

International Typographical Union, September 9. One-day session.

Direct Mail Advertising Association, September 24-28. Parent session.

International Mail Advertising Association, September 24-26.

Advertising Specialty National Association, and affiliates, September 25-28.

Advertising Typographers of America, September 25, through 28.

Technical Association of the Pulp and Paper Industry, in September.

International Association of Electrotypes, in September. Date not set.

Employing Bookbinders of America, October 12-14.

Sigma Delta Chi, national journalistic fraternity, Oct. 13-15.

Inland Daily Press Association, October 17-18. Semi-annual meeting.

Audit Bureau of Circulations, October 18-20. Will radio be discussed?

National Scholastic Press Association, October 19-21.

Agricultural Publishers' Association, in October. Date not set.

Paper Makers' Advertising Club, in October. Date not set.

National Council of Business Mail Users, in November. Date not set.

The United Typothetae of America convention is to be held in Milwaukee, probably October 16, 17, and 18, although the dates have not been set definitely at this time.

It is obvious that printers and publishers could spend the next few months in Chicago and learn something new each day. For the benefit of others, THE INLAND PRINTER will publish all important information.

Graphic Arts Exhibit in Chicago Is Taking Definite Form

With a number of manufacturers and supply firms in the graphic arts occupying space in the Transportation Building, in Chicago, prospects of a working graphic arts exhibit, planned for commercial printers rather than the general public, are rapidly shaping up.

The Transportation Building is located in the heart of the printing sector south of the Loop and only seven minutes from the Century of Progress grounds.

Electric, gas, and water outlets are available for all exhibits.

Small-town Printer Builds Plant

Not all the bright spots occur in the larger cities. H. C. Furse, publisher of the Alma (Nebraska) *Journal*, has recently moved his printing plant out of the basement which has housed it for years into a fine, new building on the town's main street.

Hammermill Nets \$11,352 Profit; Proves That Advertising Pays

The Hammermill Paper Company gives the printing industry and all others a sound lesson in the value of advertising in disclosing that it made a profit of \$11,352 during 1932, when non-advertising houses were reporting losses. Hammermill has carried on a strong advertising program to printers and to the public, creating a demand for their paper on various kinds of printed matter. Profit during the preceding year was \$422,800. The general downward trend of all business during 1932 is given as the cause of the smaller profit.

C. E. Eveleth, General Electric Vice-president, Is Dead

Charles Edward Eveleth, vice-president of the General Electric Company, died at Schenectady, New York, following an illness of several months. He was associated in the management of manufacturing departments with C. C. Chesney and W. R. Burrows until 1929, then went to the engineering department.

He was president of the board of education at Schenectady at one time and served on various civic boards. He was also a member of the board of trustees of Worcester Polytechnic Institute.

Knoxville Wages Cut 7 Per Cent

Union printers in Knoxville, Tennessee, have granted newspapers a 7 per cent cut in wage rates, effective at once until October 1. The publishers successfully obtained a 10 per cent reduction in the scale a year ago from an arbitration board.

Francis Wayland Ayer Trophy for Newspaper

Typography Is Won by New York Times

The New York *Times* has been awarded the 1933 Francis Wayland Ayer trophy for typographical superiority, competing against 1,386 dailies. Nine awards in all were made.

Newspapers of 50,000 or more circulation (141 entries): First honorable mention, New York *Times*; second, New York *Herald-Tribune*; third, Cleveland *Press*.

The papers in the lowest-circulation division which survived up to the final elimination were: *Advertiser*, Elmira (New York); *Bulletin*, of Anaheim (California); *Gazette*, Alexandria (Virginia); *Gazette*, of Emporia (Kansas); *Headlight*, Pittsburg (Kansas); *Daily News*, Galveston (Texas); *Marshfield News-Herald*; *Daily Olympian*,



Third Exhibition of Newspaper Typography jury (left to right) Marlin Pew, Fred W. Kennedy, and Fred Fuller Shedd go over entries. The Francis Wayland Ayer Cup is on the table

Newspapers of 10,000 to 50,000 (357 entries): First, Rockford (Illinois) *Register-Republic*; second, St. Petersburg (Florida) *Times*; third, Hartford (Connecticut) *Courant*, last year's cup winner.

Newspapers under 10,000 circulation (888 entries): First, the Chambersburg (Pennsylvania) *Public Opinion*; second, the Adrian (Michigan) *Daily Telegram*; third, Peoria (Illinois) *Transcript*.

The jury consisted of Fred W. Kennedy, director of journalism laboratories, University of Washington, Seattle, and manager of the Washington Press Association; Marlin Pew, editor of *Editor and Publisher*; Fred Fuller Shedd, editor of the Philadelphia *Evening Bulletin*, and past president of the American Society of Newspaper Editors. All are members of Sigma Delta Chi, national journalism fraternity.

Three days were spent in studying the entries, which took 5,000 square feet of space in the N. W. Ayer & Son Building, Philadelphia. Each newspaper was rated on typography, including the type selection, display values, spacing, makeup, handling of runovers, presswork, and so forth.

The winners of first honorable mention in each group were put in competition for the cup, this finally going to the *Times*.

Olympia (Washington); *Public Opinion*, of Chambersburg (Pennsylvania); *Record*, of Troy (New York); *Evening Sentinel*, Ansonia (Connecticut); *Standard*, of Cortland (New York); *Daily Telegram*, Adrian (Michigan); *Evening Tribune-Times*, Hornell (New York); *Times-Journal*, St. Cloud (Minnesota); *Transcript*, Peoria (Illinois).

Intermediate-circulation division survivors were: *Arkansas Gazette*, Little Rock; *Omaha Bee-News*; *Courant*, of Hartford (Connecticut); *Daily Pantagraph*, Bloomington (Illinois); *Florida Times-Union*, of Jacksonville; *Globe*, of Joplin (Missouri); *Globe-Times*, Bethlehem (Pennsylvania); *Herald-Dispatch*, of Huntington (West Virginia); *Providence Journal*; *News-Tribune*, Duluth; *Press*, of Sheboygan (Wisconsin); *Record*, Greensboro (North Carolina); *Rockford Register-Republic*; *The State Gazette*, Trenton (New Jersey); *Times*, Scranton; *Times*, St. Petersburg (Florida).

The papers in the highest circulation division which survived up to the final elimination were: *Christian Science Monitor*, Boston; *Herald Tribune*, New York City; *Journal*, Milwaukee; *Morning Oregonian*, Portland; *Plain Dealer*, Cleveland; *Post-Standard*, Syracuse (New York); *Press*, Cleveland; *Public Ledger*, Philadelphia; *Times*, of New York



These are the three winners of first honorable mention in the Third Exhibition of Newspaper Typography. The New York Times won in 50,000 and over class; Rockford Register-Republic won in 10,000-to-50,000 group; Chambersburg Public Opinion in the group under 10,000

City; *Times*, of Oklahoma City; *Times-Picayune*, New Orleans; *Tribune*, Des Moines (Iowa); *Star*, Kansas City; *Sun*, Baltimore; *Sun*, New York City.

All of the 1,386 papers in the exhibition were editions of March 4, so that all carried the news of Inauguration Day and of the bank holiday. Beginning May 1, the newspapers will be on public exhibition for one month in the Ayer Galleries, Philadelphia.

A complete report of the jurors will be published later for all the entrants. Interested publishers no doubt can obtain copies.

Paper Made From Young Slash Pine Used in Newspaper

Early in April the Soperton (Georgia) *News* issued an edition on newsprint made from slash pine in the laboratories headed by Dr. Charles W. Herty. Printers stated that it took the ink as well as other newsprint, some even believing it showed up better.

Newsprint manufacturers are to visit the plant this month to study the process. The work is to be continued, although the \$26,000 appropriated by the Georgia Legislature was vetoed by Governor Talmadge.

Hope of appreciable savings on the cost of newsprint is held out by Dr. Charles W. Herty, head of the pulp and paper research division of the Georgia Department of Forestry. Herty, former president of the American Chemical Society, disclosed his findings at the Western New York section meeting.

White newsprint has been made in the research plant from slash pine only seven years old, he said. It is a thirty-pound paper with a bursting strength of ten- to twelve pounds a square inch, while most newsprint is thirty-two-pound, with a bursting strength of six- to ten pounds.

"Publishers will receive 6% per cent more sheets to the ton when the new paper is commercially available," Herty stated, "and save the same amount on postage. In addition, they will have less trouble from breaks and tearing in printing and folding."

Spruce, now used in making newsprint, takes fifty years to mature. The seven-year period for the slash pine makes reforestra-

tion for making of newsprint commercially profitable. Herty added that 90 per cent of all Southern pine is suitable for newsprint. He added that sulphur and other items used in papermaking are also Southern products.

William Eastman, Chicago, Dies Suddenly at Peak of Career

The printing fraternity of Chicago suffered a severe loss early in April in the sudden death from a heart attack of William East-



WILLIAM EASTMAN

man, president of the Master Printers' Federation of Chicago, and long a leader in matters affecting Chicago printers.

Eastman had been exceptionally active in the two weeks prior to his sudden passing, he having been the original proposer and advocate of the credit-control plan adopted by the Graphic Arts Conference Committee (of which he was a member), and also in arranging a mass meeting at which all Chicago

printers were given an opportunity to learn how the Illinois sales tax affected them.

He was vice-president of the Blakely Printing Company and of its affiliate, the Traffic Service Corporation, and served as treasurer of the Blakely-Osgood Building Corporation. Eastman was performing additional duties in these companies, due to the death a month earlier of Edward F. Hamm, president, and noted printing trades mediator.

Eastman was stricken while attending a meeting of the Evanston high school board, of which he was president, having served as a member of the Evanston city council.

He was sixty-four, although he appeared much younger. He is survived by the widow, a son, and a daughter.

William Sleepeck, president, Sleepeck-Helman Printing Company, and first vice-president of the Master Printers' Federation of Chicago, is the new president. He is noted for activity and a persuasive tongue.

Gannett Chain Ignores Beer Ads

"To beer or not to beer" is a problem in many newspaper advertising departments. Frank E. Gannett, publisher of sixteen newspapers, says none of his papers will accept beer advertising. "I threw all alcoholic-beverage advertising out of my newspapers before prohibition," he said.

Increase In Advertising Budgets Forecasts Printing Orders

The action of leading manufacturers in not only reinstating advertising budgets cancelled during the bank holiday, but of adding to them, should encourage many smaller firms to do likewise, thus adding to the potential business obtainable by printers.

William O'Neil, president of General Tire and Rubber Company, Akron, Ohio, is one of the executives taking this action. He declares that commodity prices are going up and, that, while the next few months will be tough, he believes the increased farm income will start business moving within six months.

Believing his industry will see an upturn much sooner than that, O'Neil has increased his advertising budget to go after that trade.

I. T. C. A. Will Hold Its Midyear Meeting in Toronto, Canada

The midyear meeting of the International Trade Composition Association will be held in Toronto, Canada, on June 16 and 17. The Toronto Trade Composition Association is making all arrangements, preparing special entertainment for International members attending the session on Saturday.

The program is being arranged by James A. Howe, of Toronto, Frank Sherman, Lanson Monotype Machine Company, Philadelphia, long a "spark plug of enthusiasm" in the organization, and Fred W. Hoch, New York City, commissioner noted for his work on cost matters and efficiency in printing.

A novel program is being planned, providing an opportunity for every member to lay his problems before the entire assemblage.

A mass meeting of New York City typographers is proposed by the Machine Composition Association of the Printing Crafts Club to consider a program developed by Commissioner Fred W. Hoch of the I. T. C. A.

New concepts of sales policies, credit problems, and procedure of metal transactions are among the trade practices to be discussed at the mass meeting. No effort to enlist typographers in any organization or to obtain funds will be made at the meeting.

Postage-due Stamps Pasted on Farley Dinner Invitations

New York is having a hearty chuckle at the expense of Grover Whalen, former city greeter, and widely known advertising man. Whalen is chairman of the dinner in honor of Postmaster General James A. Farley, to be given in New York May 13.

A heavy linen stock was chosen for the envelopes and the engraved invitations being sent to 10,000 persons. Enclosed were reply envelopes and subscription cards.

When weighed at the postoffice before mailing began, the sample came within the three-cent limit. Seven hundred were sent out, and the fun began. Postmaster General Farley's mailmen in New York City slapped three-cent postage-due stamps on the envelopes.

It had been raining in New York City for several days, and the embarrassed committee advised callers that the damp weather probably caused the linen paper to absorb moisture enough to go over an ounce.

The rest of the 10,000 were sent out after the printer had cropped the edges of the cards to provide a safety margin.

Newspapers in East and in West Lower Compositors' Wages

Newspaper compositors in San Francisco and Oakland have accepted a 10 per cent wage cut, effective at once and extending for one year. The new scale is \$8.10 a day for day men, and \$8.55 for night men.

The Stockton (California) *Independent's* composing room has become open shop, the compositors refusing to grant a reduction on the theory that no emergency exists. The *Independent's* pressmen and stereotypers refused to go out on a sympathy strike. The Stockton *Record* is still negotiating.

Daily newspapers in Worcester, Massachusetts, have abrogated the contracts with the local compositors union because of the five-day week voted by the International Typographical Union. The plants are operating on an open-shop basis, although union men have

not been discharged. A 10 per cent wage cut has been made in all departments.

The Pawtucket (Rhode Island) *Times* is also open shop, having been unable to reach an agreement with the union.

Printing Education Conference to Have Inspiring Program

A most comprehensive program has been arranged for the twelfth annual conference on printing education, sponsored by the United Typothetae of America, to be held in New York City on June 26, 27, 28.

Included in the first-day program is a talk by John Clyde Oswald on "Great Printers Through the Years," and the review and analysis of the 1933 Tileston & Hollingsworth calendar by Gilbert P. Farrar, of Intertype Corporation, one of the judges.

On the second day, morning sessions will be devoted to artwork, with talks by Hugo Jahn, department of printing, Wentworth Institute, Boston; Chester A. Lyle, McKinley High School, Canton, Ohio; Forest Grant, director of art, New York City public schools.

Professor David Gustafson, Carnegie Institute of Technology, Pittsburgh, and Tom L. Anderson, head instructor in printing, the Iowa School for the Deaf, of Council Bluffs, will discuss what printing schools can do to train students for appreciation of printing.

On the final day, Carl P. Rollins will devote a full hour to "Better Printing," Dard Hunter will discuss "Papers for Printing from the Earliest Times," and Frederic W. Goudy will close the program with a talk on "Type and Typography."

Rich & McLean Buys Downtown Corners in New York City

Rich & McLean, Incorporated, maker of parts for typesetting machinery, has purchased for cash two corners in downtown New York City. One consists of the three-, four-, and five-story buildings at 24-6-8 Ferry Street and the other is the opposite corner, a six-story at Gold and Spruce streets.

Rich & McLean, Incorporated, has been doing business in downtown New York City for twenty-three years.

Its purchase, for cash, of these properties indicates a belief that better times for the printing industry are at hand.

Associated Press Poll Is Heavily Against Broadcasting News

A majority of the newspaper members of the Associated Press have declared against use of the wire service's news stories on radio broadcasts. Out of 1,197 questionnaires sent out, 1,103 replies were received.

Both in numerical strength and amount of assessments paid by the newspapers, the vote was heavily against radio. The questionnaire was a convention "curtain raiser."

President Frank B. Noyes of the Associated Press, in summarizing the report, declares, "If all existing news-gathering agencies adopt the policy of forbidding the use of their reports for broadcasting purposes, the question will then arise as to the course to be pursued by our members who broadcast news."

"The problem of news broadcasting by individual newspapers presents a difficult aspect, and I earnestly hope that thoughtful consideration of this question may find a solution that will be reasonably satisfactory to the membership."

Illinois to Order Advertising by Corporations and Risk Firms

A bill now before the Illinois State Legislature, which should find prompt favor with newspapers, requires every corporation, insurance company, association, or society organized under laws of Illinois, which must file an annual report with the director of trades and commerce or the superintendent of insurance, to publish an abstract of its annual statement once each week for two weeks in a newspaper of general circulation in the county in which the home office of the company is located.

Such companies, organized under the laws of other states, but doing business in Illinois, must publish such statements in one of the two Springfield newspapers.

Failure to observe the law would ban the companies from doing business in the state.

Completes 50 Years as an Editor, Superintendent in Australia

Few of the world's great newspaper organizations are able to boast a longer list of old servants than the Brisbane Courier Proprietary, Limited, Brisbane, Queensland, Australia. Many employees have served for twenty-five years or more; seven have records of over half a century. The present publisher has fifty-eight years of service to his credit, and one employee served seventy-three years.

To this latter group is now added W. J. Buzacott, editor of *The Queenslander*, the Brisbane *Courier's* weekly companion. Fifty years ago, on Feb. 5, 1883, Buzacott became an apprentice, and rose steadily to his present post, which he has held forty-two years.

Like his father, the late Charles Hardie Buzacott, one time managing director of The Brisbane Newspaper Company and editor-in-chief of *The Courier*, and for several years a member of the Legislative Council of Queensland, W. J. Buzacott deserves the honor of "great journalist"; his influence extends to every activity of the company.

His knowledge of engineering, for instance, is such that he superintended the erection of the electrically driven machinery used in the production of *The Courier* and in its weekly newspapers. His expert advice is sought on problems of photography, stereotyping, color printing, and practically every phase of production of the associated papers.

In addition to his editorial post, he is mechanical superintendent. Buzacott has been a successful trainer of men, many well known journalists on Australian newspapers owing their success largely to his early training.

Frank L. Pierce Leaves D. M. A. A.

Frank L. Pierce has resigned as secretary-treasurer of the Direct Mail Advertising Association, a position he has held for two years. Paul Van Auken will act as treasurer, while Miss L. M. Page, assistant to Pierce, will serve as secretary.

Ask Printing Orders for Japanese

Prompt protests by printers and business leaders caused the American Baptist Foreign Mission Society to cable missionaries in Japan to cease solicitation of printing in this country. The letter sent to eastern concerns by the missionaries offered printing at "less than half American costs." The Baptist society forbade the missionaries to continue with the plan or use of its name.

American Type Founders Names Detroit, Buffalo Managers

George R. Keller has been made manager of the Detroit territory for the American Type Founders Company, and Robert F. Heywang has been given the Buffalo branch in addition to the Pittsburgh office.

Keller had been with the Ockford Printing Company, Detroit, for twenty-three years; is a member of the American Cost Commission and a past president of the United Typothetae of America.

He was president of the Typothetae-Franklin Association of Detroit during 1916-7, a director until 1925, and again president in 1925-6. In 1925 he was elected U. T. A. treasurer, serving three years, and becoming vice-president and president in successive years.

Heywang started with the American Type Founders in 1901, and has been with the firm since except for a few months in 1925.

He is president of the Pittsburgh Advertising club, one of the liveliest business groups in Pennsylvania, numbering a number of printers among its members.

Heywang's advancement marks another step up in his progress with the company, and is in line with the company's policy of promoting executives from the ranks.

Program for N. E. A. Convention Fitted to Immediate Needs

The program of the National Editorial Association convention in Indianapolis, June 5-8, is modeled broadly along lines to fit the needs of publishers of weeklies and small dailies under the conditions they face today.

John L. Meyer, secretary of Inland Daily Press Association, will conduct a round table on newspaper problems—administrative, editorial, mechanical, and circulation. Doyle L. Buckles, editor and manager of the Fairbury (Nebraska) *News*, will serve as the operating "surgeon" of a newspaper clinic which is to be a feature of the program.

Thomas Beck, president, Crowell Publishing Company, will speak on "Good Stories Everywhere"—the proper understanding of news values in seemingly ordinary events.

Naomi Buck Wood, the copublisher of the Edwardsville (Illinois) *News*, and daughter of the late Ole Buck, will discuss women's activities in the newspaper field.

In addition, E. H. Harris, Richmond (Indiana) *Palladium*, and chairman of the Inland Daily Press Association and American Newspaper Publishers Association radio committees, is expected to discuss radio and its effect on circulation and advertising of small-town daily or weekly newspapers.

A feature of the last day of the convention will be the testimonial banquet to H. C. Holting, for many years executive secretary of the National Editorial Association.

It is also certain that some action will be taken to combat Government in business, not only printing done by the Government (which directly affects every printer-publisher) but every other type of business activity being carried on by Federal bureaus. The basis for this being that such competition hurts the small business houses in the publishers' home communities, and thus hurts advertising.

Seven contests among members of the association have been conducted in connection with the convention, where the entries are to be on exhibition. Judging is to take place some time during the convention. Winners are to be announced then.

Included are the Best Editorial Page Contest, for THE INLAND PRINTER Cup; the Best Front Page Contest, winning the Elmo Scott Walker trophy; Best Weekly Newspaper Contest, Justus F. Craemer Cup; the Commer-



Irene Donnelley runs miniature Goss web press to be shown at Century of Progress

cial Printing Contest, Northern States Envelope trophy; Greatest Community Service, the *Editor and Publisher* trophy; Newspaper Production Contest, *National Printer Journalist* trophy; Advertising Promotion Contest, Meyer-Both Company trophy.

Charles M. Meredith, Senior, Quakertown (Pennsylvania) *Free Press*, is offering a prize for better headlines on N. E. A. matters.

In addition, a program of greatly enlarged service for the coming year will be proposed to the convention. The project includes a larger Washington bureau, offices in New York City and in San Francisco, and other benefits to publishers in smaller towns. The means of financing the additional services will be explained at the convention.

The Indiana all-expense tour, which is to follow the convention proper, will include leading universities and historical spots in the Hoosier State. It will wind up in Chicago, where two days will be spent as guests of the Century of Progress Exposition.

M. H. Lindberg Is New Eastern Chief of Printing Machinery

M. Hugo Lindberg has been named eastern manager of Printing Machinery Company, Harold T. Simpson, the president, announces. Lindberg, long connected with the New York City office, succeeds William A. Waas, sales manager. The office will remain in the Printing Crafts Building.

Paper Test Is Featured in Folder by Northwest Paper Company

In connection with the series of articles on paper now appearing in THE INLAND PRINTER, readers are urged to get a copy of the Northwest Paper Company's new folder "Checking the 'Glare,'" in which a glorimeter is shown in use. It also explains how the apparatus is used to keep paper uniform.

Form Globe-Saam Electrotypes

Globe Electrotypes Company and George W. Saam Company, of New York City, have merged and will have enlarged quarters in the McGraw-Hill Building. Charles E. Schindler is president; Lew Wallace, vice-president; Richard E. Crowe, treasurer; A. E. Valentine, secretary.

Globe Type Foundry of Chicago Leases 37,000 Square Feet

Confident that the printing business will soon overcome its many handicaps, Globe Type Foundry of Chicago has leased 37,000 square feet of space in the James T. Igoe Building, on the first and second floors.

Offices and the sales room will take 6,000 square feet on the first floor. Manufacturing will take 31,000 square feet on the second floor. The firm has been in business since 1904 and is now reorganizing.

A new method of casting shell and cored type on special machines, together with a device for automatically fonting type as cast with foundry matrices will be used.

U. T. A. Opposes 30-Hour Week Bill Now Before Congress

The midyear conference of the United Typothetae in Washington was featured by discussion of what associations can do to protect printers against unfavorable legislation and a report of work done by the Graphic Arts Conference Committee on credit control.

Secretary John J. Deviny stated that every effort was being made to fight the thirty-hour workweek bill now before Congress and help was also being given to local groups in their battles against all state and civic regulations deemed unfavorable.

President Julius S. Weyl and Chairman George K. Horn described the meetings on credit control and the various local mass meetings on the subject.

George D. La Tour, Junior, of Detroit, was elected to the board of directors to replace George R. Keller, Detroit, resigned.

Use of Molded Rubber Plates Is Told to Cleveland Craftsmen

The Cleveland Club of Printing House Craftsmen, at the April meeting, heard a description and viewed specimens of Econotypes—the new molded rubber facsimiles of halftones, line cuts, type, and other forms.

Ralph H. Schwartz, president of Premier Printing Plates, told the craftsmen that the new plate does not replace electrotype and stereotypes, but offers a low-cost press plate with a field of usefulness all its own.

The plates are furnished on metal base having over-all thickness of eleven points for mounting upon patent base or blocks. The plates may be curved for rotary presses.

Whale Goes to Nekoosa-Edwards

R. G. Whale has joined the advertising sales staff of the fine-paper division, Nekoosa-Edwards Paper Company, of Port Edwards, Wisconsin. His rise in the paper industry has been rapid. Whale started with the Fox River Paper Company thirteen years ago, joining the Butler Paper Company ten years ago. In 1929, he was made secretary, in charge of sales promotion at Detroit.

Typefounders Catalogs Sought by Polish Association

The influence of American typography in foreign countries is shown by the request from The Union of Organizations in the Graphic and Publishing Trades in Poland, Nowy-Swiat Nr. 35 m.12, Warsaw, for catalogs of all typefounders in this country. It is hoped that all the typefounders will respond as a result of this notice.

Fred J. Hagen Is Elected Head of Chicago's Old Time Printers

Fred J. Hagen, president of the International Association of Printing House Craftsmen, has been elected president of the Old Time Printers' Association in Chicago. He is one of the most popular printing executives in the Middle West. Other officers are W. F. Howe, vice-president; John H. Quatland, secretary-treasurer.

Chicago Paper Company Named as Cromwell Distributer

The Chicago Paper Company, at 801 South Wells Street, has been made exclusive distributor for Cromwell tympan papers in the Chicago territory. The line will be handled through the company's coarse-paper division, and a large stock is to be carried to meet the needs of all sizes of presses. The line includes the regular Cromwell tympan as well as Cromwell Junior, for high-speed presses.

Southern Master Printers Call Off Annual Convention

Due to unsettled conditions in the South, the Southern Master Printers Federation and the Southern School of Printing have called off conventions of both organizations set for May 14 and 15 and instead are urging all who can to attend the executive meetings in Nashville on May 15.

Problems in connection with operation of the school, especially, are to be brought up at the two executive sessions.

Anderson Quits American Type

George L. Anderson, in charge of the ad-cut-engraving department of American Type Founders Company for twenty-five years, has resigned and expects to establish a matrix-cutting service in or near New York City. He will specialize in designing and cutting type faces and trade marks for printers and others, as well as supplying other special services required by the printing crafts.

du Pont Exhibits Books Bound in PX Cloth in New York

Eighty-one books from thirty-two publishing houses, bound in PX cloth, were included in the show sponsored by the fabrikoid division of the du Pont Company in the Empire State Building, New York City.

Bookbinders, artists, craftsmen, and business men by the hundreds attended to inspect the exhibits, watch the motion pictures, and hear talks by specialists on binding.

A souvenir booklet, bound in PX cloth, illustrated the volumes issued by publishing houses in that cloth.

New York Electrotypers Merge

The Flower Steel Electrotype Company and the Lead Mould Electrotype Company of New York City have merged; the combined companies being operated at 461 Eighth Avenue, location of the Flower Steel Electrotype Company. All principals remain and all services previously offered are to be continued.

John Henry Nash's Aid Retires After 15 Years of Service

J. Fauntleroy has retired after fifteen years in the John Henry Nash book-printing plant in San Francisco. He is planning to raise

oranges. Fauntleroy did the main body of typesetting on the pieces planned by Doctor Nash, the proofreading, and ran the plant generally. He has long been the mentor of local craftsmen and younger printers. Carl Swenson, student at the University of California, and recently of the special staff of McClymonds high school, succeeds him.

Charles J. Dumas, An Old-time Printer, Dies in New York

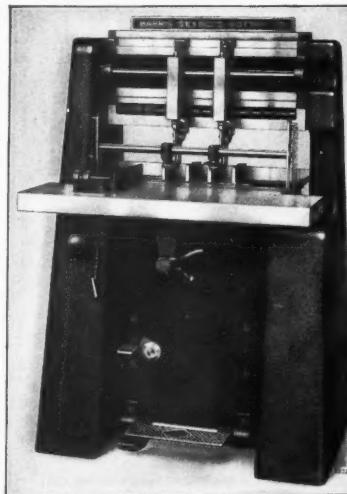
Charles J. Dumas, senior past president of Typographical Union Number Six, died in Brooklyn a short time ago after a two-week illness. He served as the union's chief in the Nineties, working as a compositor on the New York *Herald* until 1902. He retired in 1913. Dumas would have been seventy-three years of age this month.

★ NEW EQUIPMENT FOR THE PRINTER

RUBBERIZED FABRIC is used in the new delivery belt now furnished on the Intertype, and the makers report it has many advantages over the leather delivery belt formerly supplied. Intertype Corporation reports that the new belt lasts longer, runs straight, does not fray at edges, does not stretch, is uniform in thickness, and has better appearance. The new belt was subjected to strenuous tests over a long period of time before it was adopted as standard for the Intertype. It is recommended as a substantial help toward accurate assembling of matrices. Ask for full information from Intertype Corporation, direct or in care of *THE INLAND PRINTER*.

LOOSE-LEAF SHEETS now can be drilled and slotted at much lower cost in the printer's own shop by use of the Wright Automatic Drill Slotted. Better quality of finished work is claimed for the machine.

The operator places the stock in the machine and steps on a foot treadle. A clamp



This is the front view of the Wright Automatic Drill Slotted. It assures accurate work at low cost on all loose-leaf orders. Too, it saves considerable time and avoids packing and repacking the order, with possible damage

comes down and holds the lift firmly, and it is then drilled. The machine automatically moves the stock back and lifts it (still held by the clamp) to the slotting knives. After

Students Plan and Print Books in Craftsmanship Course

Craftsmanship in fine bookmaking is to be taught at the new School of Social Research in New York City by Joseph Blumenthal, director of The Spiral Press.

Each member of the class will carry through to completion a small edition of the book he elects to design and print. The steps to be considered include layout, decoration, selection of type and paper, composition and general shop practices, makeready and printing on platen or hand presses, and binding.

The edition will be the memento of the course, which is planned to enable students to set up their own shops, as working amateurs, or to solve with some distinction problems in larger plants. Classes are limited to provide individual instruction.

★ NEW EQUIPMENT FOR THE PRINTER

the stock is slotted, the table descends and moves to the front for removal of the stock.

Drilling and slotting occupy six seconds; drilling alone takes three seconds. The table movement has five positions: continuous, jog, stop at bottom, stop at top for setting drills, and for drilling only. Brakes are provided, as is the table adjustment to compensate for wear on drills. Chip disposal is automatic.

Full information on this time-and-money-saving machine may be obtained from the Seybold Machine Division, Harris-Seybold-Potter Company, by writing direct or in care of *THE INLAND PRINTER*.

SPECIAL CHARACTERS to provide distinctive typography for the printer's customers have been added to the Cairo series by Intertype Corporation. Samples of the fourteen-point size are shown. These new letters give the face extra flexibility desired by advertisers.

The new letters are available in all sizes of Cairo, and others are being made. The new special matrices may be substituted, in whole or in part, for regular letters without extra cost when fonts are ordered.

A E K M N W a y
A E K M N W a y

Cairo Special Characters

The demand for Cairo has been so promising that Intertype is planning to cut the entire series, up to thirty-six point.

A new book of 365 pages, illustrating and describing all Intertype parts, and listing numerous other composing-room accessories carried by Intertype branches, has just come from the press. The book is virtually a handbook for composing-room executives. A copy may be had free from Intertype Corporation, direct or in care of *THE INLAND PRINTER*.

NEW ELECTRICAL products of interest to every printing plant owner are the new small General Electric circuit-breakers, rated up to 600 volts and 600 amperes, and the oil-and-heat-resisting cables.

A yellow target appears when the breaker opens on an overload. No external arc is visible, and only the click of the mechanism and the target indicate that the breaker has tripped. Shock is thus avoided.

The new cable is insulated with glyptal-treated cloth and will withstand heat and oil. It has unusual flexibility under strain. Full information about both products may be obtained from General Electric Company, direct or in care of *THE INLAND PRINTER*.

THE ALL-PURPOSE

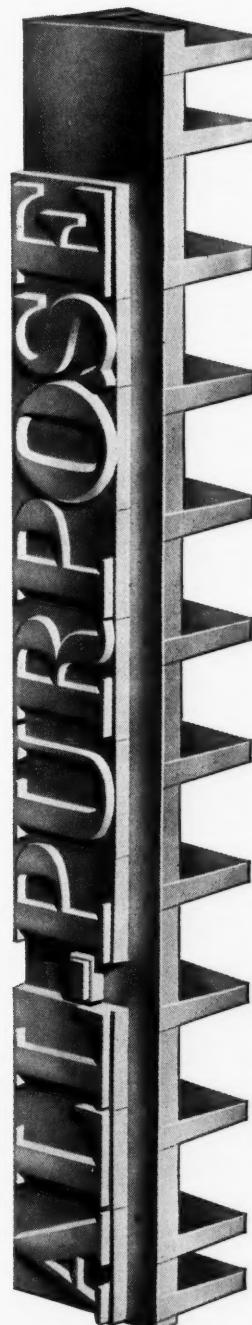
• TRADE **LINOTYPE** MARK •

Big type on Linotype slugs.

COMPLETE
SIZE RANGE

5 POINT up to

144



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK
THIS ADVERTISEMENT IS SET ENTIRELY ON THE A-P-L, FROM THE 144-POINT INITIAL TO THIS 5-POINT CREDIT LINE

Please Mention THE INLAND PRINTER When Writing to Advertisers.

ALL-PURPOSE in its name and use, the new linotype enables the compositor to set type that sings, shouts, thunders, or whispers. The machine sets anything from 144-point down to five-point with equal facility.

Newspaper banner lines, advertising display large enough to dominate a full spread, and posters with a punch, in fact, any composition requiring large type can now be set on the linotype. In addition, the all-purpose linotype casts up rules, borders, decorative, spacing-, and cut-mounting material in all sizes up to and including seventy-two-point body and in any length up to forty-two picas.

The machine aligns all faces along the bottom. For example, an eighteen-point capital H set in the same line with a thirty-six-point capital H will align perfectly at the bottom. The all-purpose casts lines of mixed sizes as easily as lines all of one size. A dial is set for the largest size to be used and the lineup is taken care of automatically.

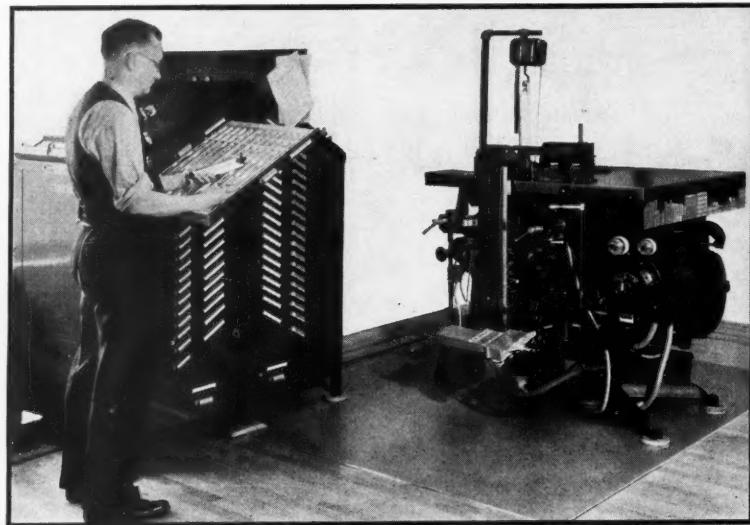
This big brother of the forty-two-pica linotype carries substantially the same casting mechanism, embodying new mechanical and typographical features. Matrices are handset. Casting is entirely automatic.

Faces from eighteen-point to 144-point are assembled in a stick held in the left hand. A simple slide movement transfers the matrices to casting position; the line is cast, trimmed, cooled, and delivered to the galley, while matrices are transferred to position for distribution by hand. Maximum width of slugs is forty-two picas. It may be a recessed slug of any body up to seventy-two points, or a base slug of twelve points or larger, to be supported by underpinning or spacing material that is inserted in the form.

The composing stick is similar to the regular printer's stick. The matrices are assembled and distributed like loose type. Matrices are assembled face up and distributed in the same way, making lines easy to read, since full-size letters, and not small reference marks, are visible to the operator at all times.

Letterspacing is as easy as working with actual type, since having faces up enables the compositor to put spaces in to best advantage.

Any face available on the standard linotype matrices may be set on the new machine. A



Setting lines for casting on all-purpose linotype, shown near the matrix cabinet. It takes but a few seconds to set and cast a line in sizes up to 144 points

To cast, the compositor pushes the stick against the delivery shuttle of the all-purpose and this automatically frees the matrices. The operator slides the shuttle to the first elevator and pulls a handle, thereby starting the casting mechanism. The disk carries four molds, water-cooled, and molds of various sizes may be removed and replaced easily.

A special guide delivers the slugs to the galley in perfect order, even when the knives are wide open and not trimming. The guide holds the slugs parallel with side knives when trimming, thus assuring accurate lines, true to body in every particular.

Matrices are punched nearly twelve points deep, assuring clean print and low surface on blank portions of slugs. The most advanced offering is the optional automatic mechanism which surfaces the face of the slug while still in the mold. Surfacing and trimming of base are done simultaneously. With the guide for side-knife trimming, this assures slugs square

automatically. The water cooling mechanism also is optional, being attached where the slugs come out onto an inclined galley, sufficiently cooling even the largest slugs to permit immediate handling.

A special saw (optional) is mounted at the rear of the table. It is driven by a separate motor, has a quick-set gage, does square cross cutting or mitering of various degrees. A drop gage assures accurate cutting to the edge of characters, speeding makeup of pages. During idle time, the all-purpose can be used to set large type and sorts for use in handset banner lines or rush composition. The letters are spaced in the stick for width of the saw-cut and the machine is set to cast automatically. Ornaments, rules, and other material may be cast during such periods also.

Base material can be cast in seven-inch lengths in any size up to seventy-two points. It is standard height for eleven-point plates and does not have to be separated from linotype slugs when remelting.

An efficient metal feeder can be applied to the new all-purpose linotype. A flat, cast iron table top, 21 1/4 by 43 inches, is forty-three inches from the floor, a convenient working height. A storage rack for base and blanking material is optional, hanging below the top.

The automatic recasting device, for casting large quantities of rules, borders, sorts, and so on, is also optional equipment, having preset speeds from one cast each two minutes to full speed of the machine.

Matrix cabinets were designed to conserve space and provide convenience. Each cabinet holds twenty cases, each of which has ample capacity for a full font of matrices, up to seventy-two points. The cases pull from the side, either right or left. Each case has generous space boxes, avoiding leaving the case to find spaces. A practical copy holder, which slides out of the way when not in use, handles the general run so it can be followed easily.

Every possible convenience practical printers could devise has been included. The machine is on display in Brooklyn, Chicago, New Orleans, San Francisco, Boston, and in Toronto. Ask Mergenthaler Linotype Company for a copy of *Linotype News* telling the full story. Write to the company direct or in care of THE INLAND PRINTER.



Big slugs—seven inches in length and ranging up to 144 points in size—as they come from the all-purpose linotype. Notice the universal alignment at bottom

special composing stick, adapted to the shape of the matrix, is provided. Composition, justifying, and casting are the same. This makes available the vast assortment of ornamental material and special characters now in stock of linotype dealers or in the printer's shop.

of body for locking up, accurate in height to paper, and with a smooth face requiring minimum makeready for the press.

A knife block is also optional equipment where extreme accuracy of slug bodies is required, trimming face, foot, and both sides

**Kick and a Kiss Reach
The Inland Printer
In Same Letter!**

We are somewhat disappointed in the measly little write-up that you gave us.

The results from the advertisement are excellent, and from most of the letters received, the printers realize that they have to get into this system.

ADVERTISER IN DECEMBER ISSUE
(Name on request)

The letter is from a manufacturer who introduced his products exclusively in The Inland Printer. He found that it paid.

The Inland Printer never indulges in orgies of frantic editorial praise of its advertisers. Write-ups of new equipment are limited to economies and improvements made possible by recent developments. That is all printers have time to read these days.

The Inland Printer approaches its fiftieth year firmly established as the leading journal of the printing industry. That leadership is

held because it consistently champions the printer and, in doing so, best serves his co-workers, the suppliers of the presses, ink, type, and paper he uses.

Articles are never padded; authentic news of the industry is presented fully and concisely. The Inland Printer's editorial matter is carefully selected to help the printer to operate economically, sell more, improve quality, and show a profit.

If your products fill these requirements, you can best tell your story in—

THE INLAND PRINTER
205 WEST WACKER DRIVE • CHICAGO



THE MILL PRICE LIST *distributors of*

ATLANTA, GA.—S. P. RICHARDS PAPER COMPANY - 166-170 Central Avenue S. W.
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 BALTIMORE, MD.—BRADLEY-REESE COMPANY - - - 308 West Pratt Street
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*The
Mill Price List*
Velvo-Enamel
Marquette Enamel
Sterling Enamel
Westvaco Campaign Litho
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Clear Spring English Finish
Clear Spring Text Wove
Clear Spring Text Laid
Westvaco Inspiration Super
Westvaco Inspiration M.G.
Westvaco Inspiration Eggshell
Westvaco Inspiration Offset
Westvaco Bond
Westvaco Inspiration Ledger
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 NEW YORK, N. Y.—THE SETMOUR PAPER COMPANY, INC., 220 West Nineteenth Street
 NEW YORK, N. Y.—WEST VIRGINIA PULP & PAPER CO. - - - 230 Park Avenue
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 PITTSBURGH, PA.—THE CHATFIELD & WOODS CO. OF PENNSYLVANIA, 2d & Liberty Avenue
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 EXPORT AGENTS: AMERICAN PAPER EXPORTS, INC. - 75 West Street, New York, N.Y.

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PER
ADVERTISING ~ *Instrument of American Progress* ~
contributes to INDUSTRY

PERHAPS the greatest single factor contributing to the expansion of industry from the plane of individual work shops, catering to the small needs of single communities, to that of gigantic producers of the requirements of nations, is — Advertising. That is the force which has made peoples everywhere know the virtues and values of industry's output. The force, too, that has made them want the articles of that output as a means to better, healthier living and greater enjoyment of life.

This interpretation of industry is from the brush of T.M. Cleland and has been adapted to the cover of the current issue of WESTVACO INSPIRATIONS — a magazine devoted to the presentation of some of the telling examples of advertising illustration and to the demonstration of their effectiveness in combination with fine papers.

WEST VIRGINIA PULP AND PAPER COMPANY

Jig Saw Puzzles In Every Composing Room

Keep lockup men vainly striving to fit poorly trimmed and untrue cuts and electros into press-forms, a wasting of costly time not figured in estimates. The cause of this needless waste of time is directly traceable to dull trimmer saws.

The TESCH Automatic Saw Filer is an economical, sturdily built machine, which will sharpen or resharpen trimmer saws perfectly, in a few minutes, eliminating composing room delays and cost of sending saws out to be sharpened. Fully automatic, it gives exact spacing, sheer and bevel to all circular saws up to 10 inch in diameter. It is low priced and will quickly pay for itself.

Write for prices and descriptive literature

TESCH MFG. CO. Inc.
2850 S. 20th ST. MILWAUKEE



Any number of colors on one or both sides of paper.
Fastest Flat Bed and Platen Press made.
7500 impressions per hour.

Roll feed—Delivery—Slit and cut into sheets or rewound.
Attachments for perforating, punching, tag reinforcing, eyeletting, numbering, etc.

Once through the press completes the job.

New Era Mfg. Company

375 Eleventh Avenue Paterson, New Jersey

TRADE MARK
FLEXIBLE RAISED EFFECTS

THERMOGRAPHY

EMBOSSING and ENGRAVING COMPOUNDS

VERY HIGHEST QUALITY **\$1.25 per pound**

\$1.25 in 5 lb. quantities In smaller quantities \$1.50 per lb.

Produce results comparable with copperplate or steel-die work.

Gas or electric heat machines complete in every respect, real printers' outfits for high speed production **75⁰⁰
UP**

Send for complete 4 page price list of supplies, also catalog of machines

THE EMBOSSEOGRAPH PROCESS CO., Inc.
251 WILLIAM STREET • NEW YORK

FOLDERS
BOOKLETS

CREATED
BY

POSTERS
CATALOGS

**BLOMGREN
BROS. & CO.**

MAKERS OF PRINTING PLATES
512 Sherman St. CHICAGO

Buy at Bargain Prices! MACHINES

heretofore and perhaps never again available at present prices.

• Get Genuine Rebuilt of Hood-Falco •

CYLINDER PRESSES

Single & two-color Michie

Michie perfectors 50-65

Plates—all sizes

No. 4 Michie automatic units

AUTOMATICS & JOBBERS

Michie verticals

Kelly's

Miller Simplex

Kluge units

Plates—all sizes

CUTTERS

All sizes and makes

Hand lever

Power-auto. clamp

FIRST SEE IF
HOOD
FALCO
HAS
IT

MISCELLANEOUS

Cutters and Creasers

Folder

Slitters

Composing room equipment

Perforators

Punches

Patent Base

Write, wire or phone us your requirements

HOOD-FALCO CORPORATION

Chicago Office
343 S. DEARBORN ST.
Tel. Harrison 5843

New York Office
225 VARICK STREET
Tel. Walker 1554

Boston Office
420 ATLANTIC AVENUE
Tel. Hancock 3115

Will You Help Some Deserving Printer?

Perhaps you know of some intelligent printer who is out of work or who is working only part time.

THE INLAND PRINTER will appoint subscription representatives in some localities now open. An interesting opportunity awaits those qualified.

You will help some deserving printer by bringing this ad to his attention and asking him to write for particulars.

THE INLAND PRINTER

205 W. Wacker Drive, Chicago, Illinois

A Concise Manual of

Platen Presswork

A complete treatise covering all the essentials of the theory and practice of Platen Presswork. Thirty-two pages of information for everyday use.

CONTENTS: Bearers; Care of the Press; Distribution; Feeding; General Remarks; Impression; Ink; Overlay; Rollers; Setting the Feed Gauges; Special Troubles; Tympan; Underlaying.

Send a quarter today for a copy. You'll get dollars' worth of good from the pamphlet . . . Also ask for our latest catalog of books.

THE INLAND PRINTER COMPANY

205 W. Wacker Drive, Chicago, Illinois

STEWART'S EMBOSSED BOARD

Makes Embossing Easy

Needs no heating or melting—Simply wet it, attach to tympan and let press run until dry. Sheets 53x9 $\frac{1}{2}$ inches \$1.25 a dozen, postpaid.

Instructions with each package

THE INLAND PRINTER COMPANY

205 W. Wacker Drive, Chicago, Illinois

"THE HUMAN FIGURE"

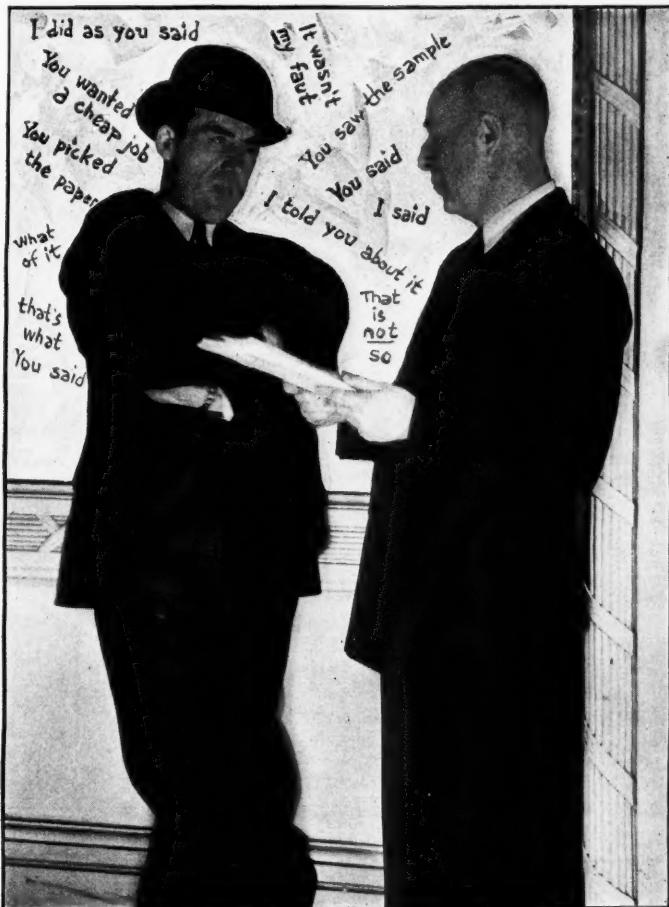
By JOHN H. VANDERPOEL

is the clearest exposition of figure drawing ever attempted. The construction of every part of the human form is minutely described, and illustrated by 330 sketches and 53 full-page drawings. "THE HUMAN FIGURE" is indispensable to the commercial artist, the student, or any one desiring a better knowledge of pictures than his untrained eye can afford.

Price, \$2.75; Postage, 10 Cents Extra

The Inland Printer Co., 205 W. Wacker Drive, Chicago

Arguments Are the Enemies of Orders



WIN THE ARGUMENT with the customer and make him an enemy for life! Why does any printer let himself in for trouble of this sort when it is so easy to play safe and be sure?

Many post mortems are held over paper. If there is no mistake in the copy (and proof-readers are available), then it must be the presswork or the paper. A modern press in the hands of a fairly watchful man does not spoil any average job. But paper! That's where the customer holds his own opinions and judges his own case. He may *ask* for a cheap job but

he *expects* a fair commercial delivery and he does not accept responsibility for shortcomings on the basis of arguments and recriminations. He expects the printer to look out for his interests, and holds him to results. Whoever is right, it is certain that arguments are the enemies of orders.

Use a paper you know you can trust; the identified product of a mill that will put its name into the watermark. The cheaper the job, the more need of care to *insure* satisfaction.

The reputation and resources of two great organizations are behind

Hammermill Paper Company, Erie, Pennsylvania

I. P.

Please send me a Sample Book of Management Bond.

Name.....

Position.....

(Please attach this coupon to your business letterhead.)

MANAGEMENT BOND
A HAMMERMILL PRODUCT

Yes, of course it's going TO RAIN in April . . .

And business will fall to the one who reaches out for it — to the one who is on the job and tries to get it.

Merchants, men and organizations who have to do with the distribution of goods will again have the opportunities of the spring season's increased demand.

Today the business firm which shows vitality through consistent printed advertising, while not achieving the results of former years, is nevertheless maintaining or bettering its relative position in its respective line.

Here are points which you can stress to your customers and prospects. And you can crystallize your presentation by suggesting actual papers and envelopes. We shall welcome the chance to aid you by furnishing samples of announcements, cards, envelopes, full sheets and dummies.

SWIGART PAPER COMPANY

723 SOUTH WELLS STREET • CHICAGO • TELEPHONE • WABASH 2525
FLAT PAPERS - CARDBOARDS - ANNOUNCEMENTS - ENVELOPES TO MATCH
LINWEAVE PAPERS - STRATHMORE PAPERS - JAPAN PAPER CO.
Papers From All Over The World



HUNDREDS

of subjects are shown in our proof catalog of cuts. A request on your business letterhead will fetch a copy.

Address **HUX** ELEVEN W. 42nd ST.
Dept. C, NEW YORK CITY

THE NEW HOE SHEET-FED ROTARY
TYPOGRAPHIC PRESS GIVES
MORE and BETTER PRODUCTION
Irving Trust Company, Receiver in Equity for
R. HOE & CO., Inc.
138th STREET and EAST RIVER, NEW YORK, N. Y.

**WETTER
Lock-Wheel
MODEL**

Numbering Machine

Will work on the Kelly small cylinder, Miehle Vertical or
ANY press at ANY speed.

SOLD BY ALL DEALERS

There Are Few Things
That Count Like
THE REDINGTON
Counters for all kinds of Press Room Equipment
F. B. REDINGTON COMPANY
109 South Sangamon Street Chicago, Ill.



Bigger Pay for Better Display

Guesswork won't improve your type display. You must know display principles. "Modern Type Display," by J. L. Frazier, editor of *The Inland Printer*, will guide you. It gives the basic principles—shows how they are applied to create forceful, attractive display—presents many examples of good and poor display. \$6.00 postpaid, slight cost for enlarging your paycheck.

Special Offer

MODERN TYPE DISPLAY	\$6.00
TYPE LORE: J.L. Frazier's practical suggestions for using important type faces	3.75
Total price	\$9.75
Both at a special combination price of	8.00
And you save	\$1.75

Now, before you forget, mail your combination order to

THE INLAND PRINTER



NGDAHL BINDERY

Edition Book Binders

"Books Bound by Us Are Bound to Satisfy"
1056 WEST VAN BUREN STREET
CHICAGO, ILLINOIS Telephone Monroe 6062



BARNES-CROSBY COMPANY

ADVERTISING ART STUDIOS
PHOTO-ENGRAVING SHOPS
9-NORTH FRANKLIN ST. COR. MADISON ST.
CHICAGO, ILL.
FRANKLIN 7601



VELLUMS and FABRICS

For Commercial Printers
Lithographers, Engravers, Novelty Manufacturers,
Blue Printers
Send for samples and prices in sheets or rolls
Manufactured by
WILLIAMS, BROWN & EARLE, Inc., 918 Chestnut St., Phila., Pa.

NEW "ELECTROMATIC"
AND ROLLING TABLE
....SAW-TRIMMERS
J.A.RICHARDS
write THE SAWMAKER
KALAMAZOO

With **BIG BOY'S**
LARGE **Nº 123456**
Fac-Simile Impression

Model 130
5 wheels . . .

10
Model 131
6 wheels \$18.00

Model 131
6 wheels \$18.00



You've GOT Something

Business men today realize more than ever that work must be accurate. That's why there is an increasing demand for big, easy to read figures on numbered printing.

The Big Boy machine was made for that purpose with big, clear figures, much larger than any ordinary numbering machines—and Big Boy is **TYPE HIGH**—no increase in your production cost.

ALL STEEL—TYPE HIGH—UNLIMITED SPEED

Manufactured by

American Numbering Machine Company
224 Shepherd Avenue, Brooklyn, N. Y. Branches: Chicago, London, Paris

BOOK-BINDING

The Time Is Right...

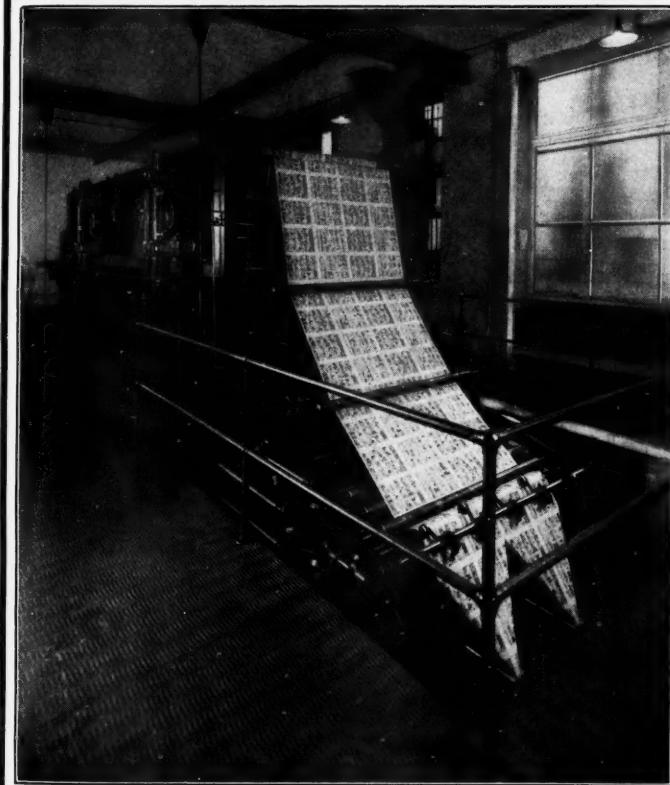
Now with all manufacturing costs greatly reduced, the careful buyer can purchase most advantageously.

For over forty years, Brock & Rankin's fine craftsmanship has been a by-word among better printers and publishers. "The Binding Gives the First Impression."

Suggestions supplied as desired. Dummies and estimates without charge. Phone us in Chicago, Harrison 0429, or address us 619 South LaSalle St.

***Established During
Chicago's First World's Fair***

BROCK & RANKIN



... The Fastest **Color Presses** Ever Built . . .

SCOTT Color Presses do high quality printing at the fastest speeds which have ever been obtained in color press work.

For full particulars and samples, write today to our nearest office.

WALTER SCOTT & COMPANY

Main Office and Factory

PLAINFIELD, NEW JERSEY

**NEW YORK OFFICE, 230 West 41st Street
CHICAGO OFFICE, 1330 Monadnock Building**

COLOR PRESSES • NEWSPAPER PRESSES
CUTTING AND CREATING PRESSES
DIRECT ROTARY AND OFFSET PRESSES

BUYERS' GUIDE

Air Conditioning and Humidifying Systems

B. OFFEN & CO., Transportation Bldg., Chicago, Ill. Write for pamphlet entitled "AIR CONDITIONING AND HUMIDITY CONTROL."

Bookkeeping Systems and Schedules for Printing

PORTE PUBLISHING COMPANY, Franklin Printing Catalog, Books and Systems for Printers, Salt Lake City, Utah. Send 10c postage for new booklets "The Measure of a Success," and "Bookkeeping for Printers."

Bronzing Machines

THE MILWAUKEE flat-bed bronzer can be used with any press. C. B. HENSCHEL MFG. CO., Milwaukee, Wis.

Calendar Pads

THE SULLIVAN PRINTING WORKS COMPANY, 1062 Gilbert Avenue, Cincinnati, Ohio. Calendar pads now ready for shipment; the best and cheapest on the market; write for sample books and prices.

Chalk Relief Overlay

COLLINS "Oak Leaf" chalk overlay paper. The most practical, most convenient and the quickest method of overlay known. Send for free manual "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Composing-Room Equipment for Sale

FONTS, molds, magazines, etc., bought and sold. Turn unused equipment into cash. MONTGOMERY & BACON, Towanda, Pa.

Composing-Room Equipment—Wood and Steel

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Easels for Display Signs

EASELS for display signs. STAND PAT EASEL CORP., 56-72 Canal Street, Lyons, N. Y.

Electric Motors

CLINE ELECTRIC MFG. CO., Cline-Westinghouse Motor and control equipment for printing machinery. 111 W. Washington St., Chicago, Ill.

Electrotypes' and Stereotypes' Machinery

THE OSTRANDER-SEYMOUR CO., INC., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

Embossing Composition

STEWART'S EMBOSSED BOARD—Easy to use, hardens like iron; 5% by 9½ inches; 12 for \$1.25 postpaid. THE INLAND PRINTER COMPANY, Chicago.

Envelope Presses

POST MANUFACTURING WORKS, 671 Diversey Parkway, Chicago, Ill. Lightning Speed envelope press, used by The Public Printer.

Flexible Glues

TAB-O-FLEX padding cements and bookbinders' glues always remain flexible. TAB-O-FLEX COMPANY, 608 South Dearborn Street, Chicago, Ill.

Lithographers

MICHAELSON LITHOGRAPH CO., INC., 21-55 Thirty-third Street, Bush Terminal, Brooklyn, N. Y. Commercial and color lithographers.

Numbering Machines

TYPOGRAPHIC HAND and Special. THE AMERICAN NUMBERING MACHINE CO., Brooklyn, N. Y.; Branch, 123 W. Madison Street, Chicago, Ill.

Overlay Process for Halftones

FREE MANUAL, "How to Make Chalk Overlays." A. M. COLLINS MFG. CO., 1518 Walnut Street, Philadelphia, Pa.

Patents—Trademarks

PATENTS—TRADEMARKS. All cases submitted given personal attention by members of the firm. LANCASTER, ALLWINE & ROMMEL, Patent Law Offices, Suite 435 at 815 15th St., N. W., Washington, D. C.

Photoengravers' Machinery and Supplies

THE OSTRANDER-SEYMOUR CO., general offices, 1874 S. 54th Avenue, Cicero, Chicago, Ill.; Eastern Office, Chrysler Building, New York. Send for catalog.

JOHN ROYLE & SONS, Paterson, N. J. Routers, bevelers, saws, lining and blocking specialties, route cutters; a line of quality. Write or call.

Printers' Machinery and Supplies

EVERYTHING FOR THE PRINTER—Complete line of Rebuilt Equipment. Tell us your requirements. CHICAGO PRINTERS' MACHINERY WORKS, 609 West Lake Street, Chicago, Ill.

Printers' Supplies

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Printing Presses

DUPLEX PRINTING PRESS CO., stereotype rotary presses, stereo and mat-making machinery, flat-bed presses, Battle Creek, Mich.

AMERICAN TYPE FOUNDERS CO.—See Typefounders.

Saw Trimmers

NEW LOWER PRICES EASIER TERMS on rebuilt saws and saw trimmers; \$15.00 up; money back guarantee. JOHNSON ROLLER RACK COMPANY, Department R, Kalamazoo, Michigan.

Sheet Heating and Neutralizers

UTILITY HEATERS have outsold all other makes combined in the printing trade of New York City. Also oxidizers, neutralizers, and safety gas heaters and humidifiers. UTILITY HEATER CO., 239 Centre St., New York.

Steel Rule Cutting Dies

STEEL RULE CUTTING DIES made right by experts. CHAS. T. SPRINGMAN, 1025 Devonshire Road, Grosse Pointe Park, Michigan.

Stereotype Equipment

RELIABLE MAT MOLDING PRESSES, scorches, humidors, mats, casting boxes, supplies. PRINTERS MAT PAPER SUPPLY CO., 3628 Lincoln Ave., Chicago.

Tag Patching Machinery

TURN YOUR WASTE stock and odds and ends into money with a Makatag patch eyeletter. MAKATAG MFG. CO., Reading, Mass.

Typefounders

AMERICAN TYPE FOUNDERS CO., original designs in type and decorative material—the greatest output and most complete selection. Kelly presses, Peerless platen press feeders. Dealers in wood type, printing machinery and printers' supplies of all kinds. Send to nearest house for latest specimens. Houses: Boston, 270 Congress St.; New York, 104-112 E. 25th St.; Philadelphia, 13th, corner Cherry St.; Baltimore, 109 S. Hanover St.; Richmond, 12th and Bank Sts.; Atlanta, 192-196 Central Ave., S. W.; Buffalo, 327 Washington St.; Pittsburgh, 405 Penn Ave.; Cleveland, 1231 Superior Ave.; Cincinnati, 446 Main St.; St. Louis, 9th and Walnut Sts.; Chicago, 517-519 W. Monroe St.; Detroit, 557 W. Larned St.; Kansas City, 932 Wyandotte St.; Minneapolis, 421 4th St. South; Denver, 1351 Stout St.; Los Angeles, 222-26 S. Los Angeles St.; San Francisco, 500 Howard St.; Portland, 47 Fourth St.; Milwaukee, 607 N. Second St.; Seattle, Western Ave. and Columbia; Dallas, 600 S. Akard St.; Washington, D. C., 1224 H St., W.

BAUER TYPE FOUNDRY, INC., 235 East 45th Street, New York. producers of Futura, Bernhard Roman, Lucian, Bernhard Cursive, Bauer Bodoni, Beton, Weis, Phyllis, Atrax, Borders and spacing material. Stocked with: Machine Composition Co., 470 Atlantic Ave., Boston, Mass.; Emile Riehl & Sons, 18 North Sixth St., Philadelphia, Pa.; Turner Type Founders Co., 1729 East 22d Street, Cleveland, Ohio; Turner Type Founders Co., 633 Plymouth Court, Chicago, Ill.; Turner Type Founders Co., 516 West Congress St., Detroit, Mich.; Mackenzie & Harris, Inc., 659 Folsom St., San Francisco, Cal.; Representatives without stock: Charnock Machine Co., Inc., 160-162 Ellicot St., Buffalo, N. Y.; The J. C. Niner Co., 26 South Gay St., Baltimore, Md.; James H. Holt, Inc., 261 Court St., Memphis, Tenn.; Missouri-Central Type Foundry, Wichita, Kansas; C. I. Johnson Mfg. Co., 51 East Third St., St. Paul, Minn.

CONTINENTAL TYPEFOUNDERS ASSOCIATION, 228 East 45th Street, New York City. Headquarters for all European types, New England type, printers equipment and supplies. Representatives in principal cities.

CONNECTICUT-NEW ENGLAND TYPE FOUNDRY, Meriden, Conn. Specialize in job fonts and pony-job fonts. Newest faces. Write for catalog.

Wire

SENECA WIRE & MFG. CO. Manufacturers of stitching wire from special quality selected steel rods. Quality and service guaranteed. Fostoria, Ohio.

VANDERCOOK PROOF PRESSES

AND TEST PRESSES may be seen in operation in the majority of the larger printing plants. 24 Models. Send for catalogs. Visitors always welcome at factory.

VANDERCOOK & SONS 900 North Kilpatrick Ave., Chicago, Ill.

THE INLAND PRINTER

J. L. FRAZIER, Manager

Published monthly by

THE INLAND PRINTER COMPANY

205 West Wacker Drive, Chicago, Illinois

New York Advertising Office, 420 Lexington Avenue

Vol. 91

MAY, 1933

No. 2

THE INLAND PRINTER is published on the first of every month. It furnishes the most reliable and significant information on matters concerning the printing and allied industries. Contributions are solicited but should be concisely stated and presented in typewritten manuscript.

THE INLAND PRINTER is a member of the Audit Bureau of Circulations; Associated Business Papers, Incorporated; National Editorial Association; Advertising Council of Chicago; New York Printers' Supply Salesmen's Guild; Printers' Supplymen's Guild of Chicago; Chicago Business Papers Association; Chicago Club of Printing House Craftsmen; Business Editors' Association of Chicago.

SUBSCRIPTION RATES

Two years, \$7.00; one year, \$4.00; payable always in advance. Sample copies, \$0.40; none free. Make all remittances payable to **The Inland Printer Company**.

When **Subscriptions Expire** the magazine is discontinued unless a renewal is received prior to the publication of the following issue. Subscribers should avoid possible delay by remitting promptly.

Foreign Subscriptions.—To Canada, \$4.50, postage prepaid; to countries within the postal union, \$5.00 a year in advance, postage prepaid. Make foreign money orders payable to **The Inland Printer Company**. Foreign postage stamps are not accepted.

IMPORTANT.—As foreign money orders received in the United States do not bear the sender's name, foreign subscribers should be sure to send letters of advice when remittance is forwarded to insure being given proper credit.

FOREIGN SUBSCRIPTION AGENTS

RAITHBY, LAWRENCE & Co. (Limited), De Montfort Press, Leicester, England.

RAITHBY, LAWRENCE & Co. (Limited), Thanet House, 231 Strand, London, W. C., England.

PENROSE & Co., Farrington Road, London, E. C., England.

WM. DAWSON & SONS, Cannon House, Pilgrim Street, Ludgate Circus, London, E. C., England.

ALEX. COWAN & SONS (Limited), General Agents, Melbourne, Sydney, and Adelaide, Australia.

ALEX. COWAN & SONS (Limited), Wellington, New Zealand.

F. T. WIMBLE & Co., 87 Clarence Street, Sydney, N. S. W.

PRINTING SPECIALTY HOUSE, 60 Rue d'Hautpoul, Paris-19, France.

JOHN DICKINSON & Co. (Limited), Cape Town, Durban, and Johannesburg, South Africa.

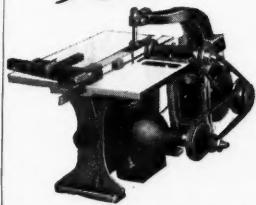
TOMAS ZARAGOZA, Apartado No. 48, Salamanca, Spain.

ADVERTISING RATES

are furnished on application. Advertisements must reach this office not later than the fifteenth of the preceding month in order to be sure of insertion. **THE INLAND PRINTER** reserves the right to reject any advertisement for cause.

A Real SAW TRIMMER

\$98.50



The season's surprise. Drills and cuts mortises, inside and out, cuts and trims rules, leads, and slugs; undercutts electrotypers. Precision table with mitering device, pica gauge, and the best vise ever developed for the printer. Rotary trimmer. Accurately balanced and fully adjustable. Fast, accurate and inexpensive, $\frac{1}{4}$ H.P. Motor. Three models: \$90.00, \$98.50, \$130.00.

Write for details.

SYPHER-ARCON CO., TOLEDO, O.

Megill's Patent
SPRING TONGUE GAUGE PINS
Reg. U. S. Pat. Office



QUICK ON. The universally popular
Gauge Pin. \$1.80 dozen

**Megill's Gauge Pins
for Job Presses**

Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request
THE EDWARD L. MEGILL COMPANY
Established 1870
761-763 Atlantic Ave., Brooklyn, N. Y.

Megill's Patent
DOUBLE GRIP GAUGES



VISE GRIP. Adjustable. Used for
any Stock. \$1.75 set of 3.

WANT ADVERTISEMENTS

Prices for this department: Under heading "Situations Wanted," 50 cents per line; minimum \$1.00. Under all other headings, price 75 cents per line; minimum, \$1.50. Count ten words to the line, address to be counted. Price the same whether one or more insertions are taken. Cash must accompany order. The insertion of ads received in Chicago later than the fifteenth of month preceding publication not guaranteed. We cannot send copies of **THE INLAND PRINTER** Free to classified advertisers. Remit 40 cents additional if copy is desired.

FOR SALE

FOR SALE—30-inch American roughing machine, used on only one job; 5 H.P., chain drive motor, all guaranteed same as new; originally sold for \$1,350.00; will sell at bargain price—cash or terms. Send for additional information. **AMERICAN TYPE FOUNDERS COMPANY**, 405 Penn Ave., Pittsburgh, Pa.

INLAND PRINTER BACK NUMBERS—Bound Volumes 1885 to 1899; unbound volumes 1900 to 1908, 1913 to 1917, 1920, 1921, 1928, 1929; priced extremely low; single copies or entire set. Write **D. W. TUTTLE**, 1120 State Street, Ossage, Iowa.

KLUGE FEEDER with 10x15 N. S. C. & P., \$525, guaranteed; all sizes C. & P. presses; Miller feeders, 32-inch Seybold auto. cutter, hand cutter, stitchers. **A. B. C. PRINTING MACHINERY**, 1218 N. Wells, Chicago.

BOOKBINDERS' MACHINERY—New model National book sewing machines; also rebuilt machines. Write for particulars. **JOSEPH E. SMYTH COMPANY**, Room 517, 343 South Dearborn Street, Chicago, Illinois.

AMERICAN PRINTERS' BENCH SAW, \$1.00 per week; a real time and money saver; it pays for itself. **AMERICAN MANUFACTURING CONCERN**, U. S. 131, at M. C. R. R. 4, Kalamazoo, Michigan.

FOR SALE—44-inch Brown & Carver automatic clamp cutting machine. B 614

HELP WANTED

Composing Room

COMPOSING ROOM FOREMAN for medium-size non-union shop doing a good grade of commercial work; man should be about 40 years of age, now employed or having held position as foreman; write full details about your experience and state when and where obtained, giving at least two former employers as reference. B 644.

Executives

EXECUTIVE WANTED as superintendent of loose leaf plant; must be well grounded in bookbinding and metal parts, also ruling and printing of business forms, costs, planning, production, etc.; to an experienced man who is able to invest \$15,000 to \$25,000 in an old established business doing a volume of \$300,000 and showing a profit during the depression we have a proposition to offer—salary and bonus. B 643.

Salesmen

SALESMEN—Salesbooks and autographic registers, full or part time. **SUPERIOR SYSTEMS AND SALESBOOK CO.**, 808 Hofmann Bldg., Detroit, Mich.

MISCELLANEOUS

AGENTS FOR THE INLAND PRINTER—Men in some cities are doing nicely taking subscriptions for the leading publication in the industry; opportunity awaits others in cities not as yet covered. If you are out of work and feel you have sales ability, here's your chance to do something. Address **Circulation Manager, THE INLAND PRINTER**, 205 W. Wacker Drive, Chicago, Ill.

CUTS anybody can make; zinc etching process, \$1.25. Specimens, particulars for stamp. **JOHN C. DAY**, Windfall, Indiana.

SITUATIONS WANTED

Advertising and Sales

SALES EXECUTIVE, ADVERTISING MAN, ESTIMATOR—A man well experienced in the printing business who has specialized for 16 years on advertising work; has real ability as a salesman of both commercial and advertising printing, a producer of advertising ideas, excellent lay-out artist and typographer; can bring the facilities for effective sales promotion work in the advertising printing field; would make an excellent general man for medium-sized shop or a good creative man as auxiliary to sales staff of large plant; now employed near Chicago; will go anywhere. B 642.

Binder

BINDERY MAN—A thoroughly experienced workman on blank book and edition forwarding and finishing, folding machines, cutting and general bindery work, desires position as foreman or workman; now employed. B 633.

<p>Megill's Patent SPRING TONGUE GAUGE PINS Reg. U. S. Pat. Office</p> <p>QUICK ON. The universally popular Gauge Pin. \$1.80 dozen</p>	<p>Megill's Gauge Pins for Job Presses</p> <p>Accurate and uniform. We make a large variety. Insist on Megill's products. Dealers or direct. Circular on request THE EDWARD L. MEGILL COMPANY Established 1870 761-763 Atlantic Ave., Brooklyn, N. Y.</p>	<p>Megill's Patent DOUBLE GRIP GAUGES</p> <p>VISE GRIP. Adjustable. Used for any Stock. \$1.75 set of 3.</p>
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Composing Room

LINOTYPE-INTERTYPE OPERATOR desires situation in any kind of office; nine years' experience book, job, circular, newspaper, trade plant; will go anywhere; give machines excellent care; any reasonable offer accepted; married, age 29; 2,000 lines, clean proofs; can furnish A-1 Chicago or other references; can report at once. Wire or write. B 604.

ALLROUND PRINTER and linotype operator wants steady situation; good hand man and fast operator on all kinds of composition; know how to use my head; living wages only. MOREHOUSE, 311 Franklin, Pittston, Pa.

COMPOSING ROOM FOREMAN; steady, reliable executive; exceptionally experienced on publications and catalogs; handle large volume of work and get production; moderate salary. B 635.

Executives

PRINTING EXECUTIVE—Production manager or mechanical superintendent all departments of newspaper, commercial, publication, or cellophane plant; reorganize, supervise or manage plant, or as publisher's or cellophane manufacturer's representative in Chicago or on west Pacific Coast; keen for efficiency, reduced production costs, higher standards; references. B 638.

COMPOSING ROOM FOREMAN or working foreman, tasty compositor, make-up, layout, stone-work, read proof, line-up, okey position and presswork; knows presswork, bindery, stock; practical knowledge of printing problems; good contact man; handle any plant, large or small, profitably; age 40, married, non-union; now located in Chicago. B 632.

PRINTING EXECUTIVE—Manager, salesman, estimator, practical printer would like to take over run-down plant on salary and commission basis and build up, or assist busy owner of successful plant, or make profitable an unprofitable private plant. B 634.

EXECUTIVE, 12 years' experience, magazines and newspapers; advertising, business management, editorial, sales; A-1 references; age 35, University trained; salary secondary to opportunity; go anywhere. B 645.

EXECUTIVE-SUPERINTENDENT for medium plant or typographical department; thorough printer, layout and contact man; now free. B 620.

Foreman

FOREMAN of publication and commercial plant; 26; present position four years; desires change; will accept job other than foreman; capable of handling any job; union card; can change immediately; invites correspondence. B 646.

Lithographer

SITUATION WANTED—Lithographer, transfer, color, commercial, photo work; 15 years' experience; references; go anywhere; moderate salary. B 639.

Managers and Superintendents

A PROFIT-MINDED printer-foreman, tasty compositor, make-up, lock-up, automatics, cylinders, jobbers, wants a job where he can make his permanent home; medium or small plant, can put brains, experience, confidence, into his work; handle entire plant operation problems, make business produce more money; estimate; meet customers intelligently; handle and cut stock; go anywhere; middle age; "on the square." B 567.

GENERAL MANAGER, with four business successes to his credit, will consider change; plants doing \$75,000 to \$500,000. B 581.

Manufacturers' Representative

POSITION as manufacturers' representative in Chicago; man with years of experience in printing plant management and selling machinery. B 636.

Office

EXPERIENCED SECRETARY of Printers' Board of Trade wishes new connection or will assist in organizing a new printers' organization. B 587.

Offset

EXPERIENCED—Installing photo offset in typographic plants. B 641.

Inking Rollers for Every Purpose



BINGHAM
BROTHERS CO.
Founded 1849

NEW YORK, 406
Pearl Street
ROCHESTER, 980
Hudson Avenue
PHILADELPHIA, 521
Cherry Street
BALTIMORE, 131
Calvin Street

At Less Than Cost

IN ORDER that we may turn our immense stock of borders and decorations that are on galley into cash quickly, we are making up a selection containing lodge emblems, corner pieces, decorations, and all the valuable side sorts that are used in the printing office.

No. 1 fonts will weigh two and a half pounds or more, containing up to two hundred pieces, \$1.00.

No. 2 will contain all 36 and 48. Price \$1.00.

No. 3 font regular \$2.65 for \$1.00.

STERLING TYPE FOUNDRY
VERMONTVILLE, MICHIGAN, U. S. A.

Pressroom

PLANT SUPERINTENDENT (pressroom executive) desires change; authority on fine black or color printing; magazine, book and commercial work; systematic, constructive supervision; practical experience; thoroughly understand quality and quantity production; negotiations confidential. B 607.

Production Manager

PRODUCTION MANAGER—Graduate engineer, now employed, desires position with an aggressive printing or publishing company which requires services of a man who can help them to meet competition on a price and quality basis; have had 7 years experience with printing and publishing, and 6 years in manufacturing and construction work; experience covers supervisory, staff and executive work. B 631.

Typographer

DIRECTOR OF TYPOGRAPHY and advertising service; make roughs, write copy, create pieces or campaigns; creative typographer of unusual ability; supervise photography and art work; thoroughly practical; splendid knowledge estimating and production; age 36; now employed; go anywhere. B 640.

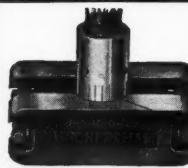
WANTED TO PURCHASE

SMALL OR MEDIUM SIZED commercial printing plant in city of twenty thousand or over, by young printing executive; will also consider purchasing half interest in good concern, or act as manager or contact man for plant that needs new blood; this man is anxious to connect permanently with a firm that can be built up by an energetic worker; has fine record. Correspondence invited. Negotiations confidential. B 637.

WANTED—Model 14 Linotype, 10x15 or 12x18 platen press with feeder, Miller saw with motor; give complete description, also lowest cash price. GRIFFIN GROCERY COMPANY, Muskogee, Oklahoma.

CARDBOARD ...EASELS

You spend good money for advertising cut-outs or counter merchandise displays. It is economy to use the Stand Pat Easel, with special lock feature which insures it against falling down and relieves the strain the ordinary easel encounters. The Stand Pat Easel will outline your display card. Write for samples today. STAND PAT EASEL CO., 66-72 Canal St., Lyons, N. Y.



THE BEST QUOIN For Every Purpose

Over 13,000,000 Sold

Samuel Stephens and Wickersham
Quoin Company

174 Fort-Hill Square, Boston, Mass., U. S. A.

THE CHALLENGE MACHINERY CO. GRAND HAVEN, MICHIGAN

Diamond Power and Advance Lever Paper Cutters
Proof Presses • Paper Drills • Hi-Speed Quoins
Galleyes • Safety Devices • Etc.

★ ★ ★ Write Today for Illustrated Circulars ★ ★ ★



M. & W. JOB LOCKS

The quickest, safest and best
Lock-up. Made in five sizes.

MORGANS & WILCOX MFG. CO.
MIDDLETOWN, N. Y.

GROVE'S Gauge Pins and Grippers

for PLATEN PRESSES
"No-Slip" Gauge Pin



Clasps vise-like to the tympan, making slipping impossible—is quickly attached and no cutting nor mutilation of tympan sheet, \$1.00 per dozen.

Lowest Price, Strongest, Most Durable Pins and Grippers on the Market

Order from Your Dealer or Direct

JACOB R. GROVE CO.

3708 Fulton St., N. W., Washington, D. C.



Full Speed Ahead!

Your three ways to hook up with the
"Spirit of the Hour"

ONE THAT "10M SAMPLE" STOCK

UNQUESTIONABLY the most liberal and practical offering ever made in your interests . . . Grasp its full significance to you.

* * * Here it is:— * * *

ANY order totalling 10M, in any desired assortment of styles, sizes, grades, is now given you at the 10M price for each item! (That's less than carton price!) Pick 500 of this, 250 of that, 1M of another—split it any way you please as long as it totals 10M—and you get the 10M price on ALL. It means variety, fresh but reduced inventory, small investment, instant * * service from your own stock. * *

Ask for Western States free Price List of Envelopes for the trade. All staple sizes and papers plus hundreds of make-up specialties.

TWO THE ALL-AMERICAN QUARTETTE

4 improved values specially fitted to the trend of today

C. P. M. WHITE to meet low price competition.

WESTERN SULPHITE comes close to bond in color, finish, strength.

DERBY—20, 24, 28 substances, low priced, clear blue white, high finish. Great stuff!

SUPERBA—Supreme value of all. White, strong, bulk, velvety finish, magnetic prices.

THREE LOWER PRICES *

Yes—all prices reduced five, ten and similar percentage from last List No. 34.



West Pierce St.
at 16th Street
Viaduct
MILWAUKEE
WISCONSIN

Twenty million envelopes in stock—over 700 styles—ready for same-day shipment. No other supply to equal it.

★ THE INLAND PRINTER ★

Western Advertising
ELDON H. GLEASON
205 West Wacker Drive
CHICAGO, ILLINOIS

J. L. FRAZIER, Manager

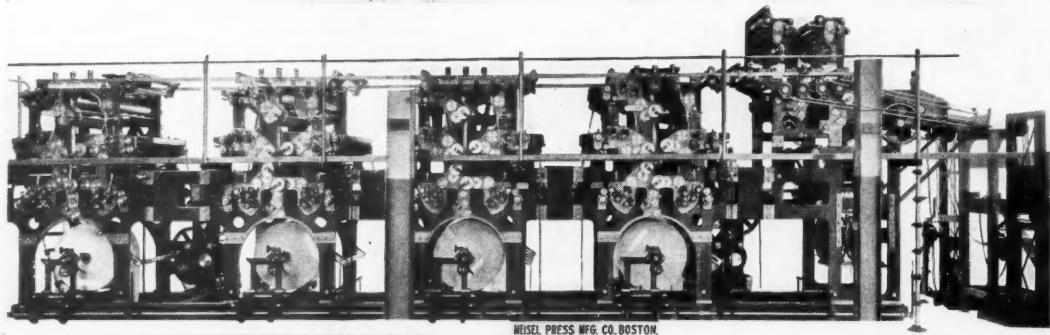
MAY, 1933

Eastern Advertising
WM. R. JOYCE
420 Lexington Avenue
NEW YORK CITY

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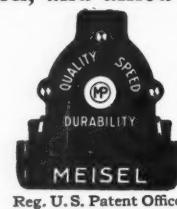
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MEISEL PRESS MFG. CO. BOSTON

For manifold, coupon, and allied work—4 webs—20 colors

- 1—Modern mill roll mechanism.
- 2—Impression throw-off throughout.
- 3—Quick makeready-minimum slot.
- 4—Close register due to synchronous drive.
- 5—Our PERFECTION inking to hold color at speed.



- 6—Modern numbering with our non-skip numbering machines.
- 7—Multiple operations to save handling.
- 8—Folding and flat delivery with latest shear cut.
- 9—Dynamically balanced, means easy running.
- 10—Double drive to run combinations.

Smaller models on application

MEISEL PRESS MFG. CO.

942-948 DORCHESTER AVENUE
 BOSTON, MASSACHUSETTS, U. S. A.

Can you equal the Engravers proof?



MUCH of the success of the engraver in making perfect impressions of a beautiful engraving is due to perfect tympan sheets between the make-ready and proof sheet.

The largest manufacturer of Engravers Proof Presses includes a roll of Cromwell Tympan Paper with each press shipped from the factory.

He knows that perfect proofs cannot be made with lumpy tympans susceptible to stretch or contraction due to atmospheric conditions, due to solvents or to the constant pounding of the form.

Let us send to you *free* enough Cromwell Tympans for your next quality job

Send for this book

Try a few Tympan Sheets at Our Expense



Give us the size and make of your press and let us send you for trial, gratis, sheets of genuine Cromwell Tympan paper.

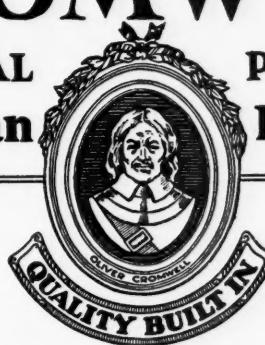
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CROMWELL PAPER COMPANY
4809 Whipple Street CHICAGO, ILL.

CROMWELL
SPECIAL **PREPARED**
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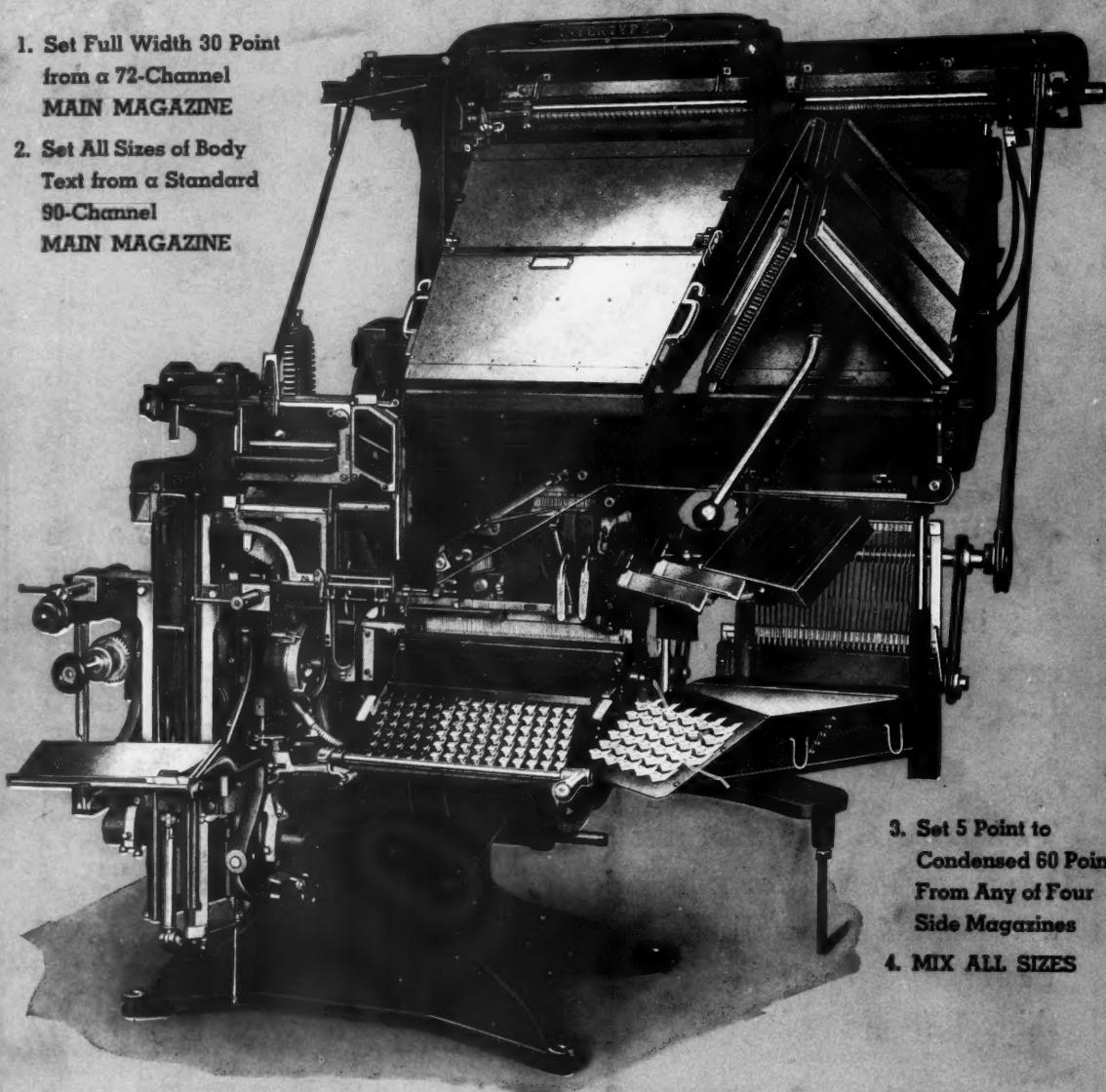
Prices and details
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Built up to a standard—not down to a price

SET LARGE TYPE FASTER

AND SAVE MONEY—EARN MONEY—IN FOUR WAYS:

1. Set Full Width 30 Point from a 72-Channel MAIN MAGAZINE
2. Set All Sizes of Body Text from a Standard 90-Channel MAIN MAGAZINE



3. Set 5 Point to Condensed 60 Point From Any of Four Side Magazines
4. MIX ALL SIZES

Any Printer Can Now Set Almost Any Kind of Composition
On This ONE NEW INTERTYPE—At Lower Cost

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Chicago • New Orleans • San Francisco • Los Angeles • Boston

INTERTYPE 72-90 CHANNEL MIXER MODEL G

WITH UNIVERSAL AUTOMATIC QUADDING AND CENTERING DEVICE

Set in Intertype Cairo, Gothic No. 13 and Vogue Extra Bold with Special No. 5 Characters.

